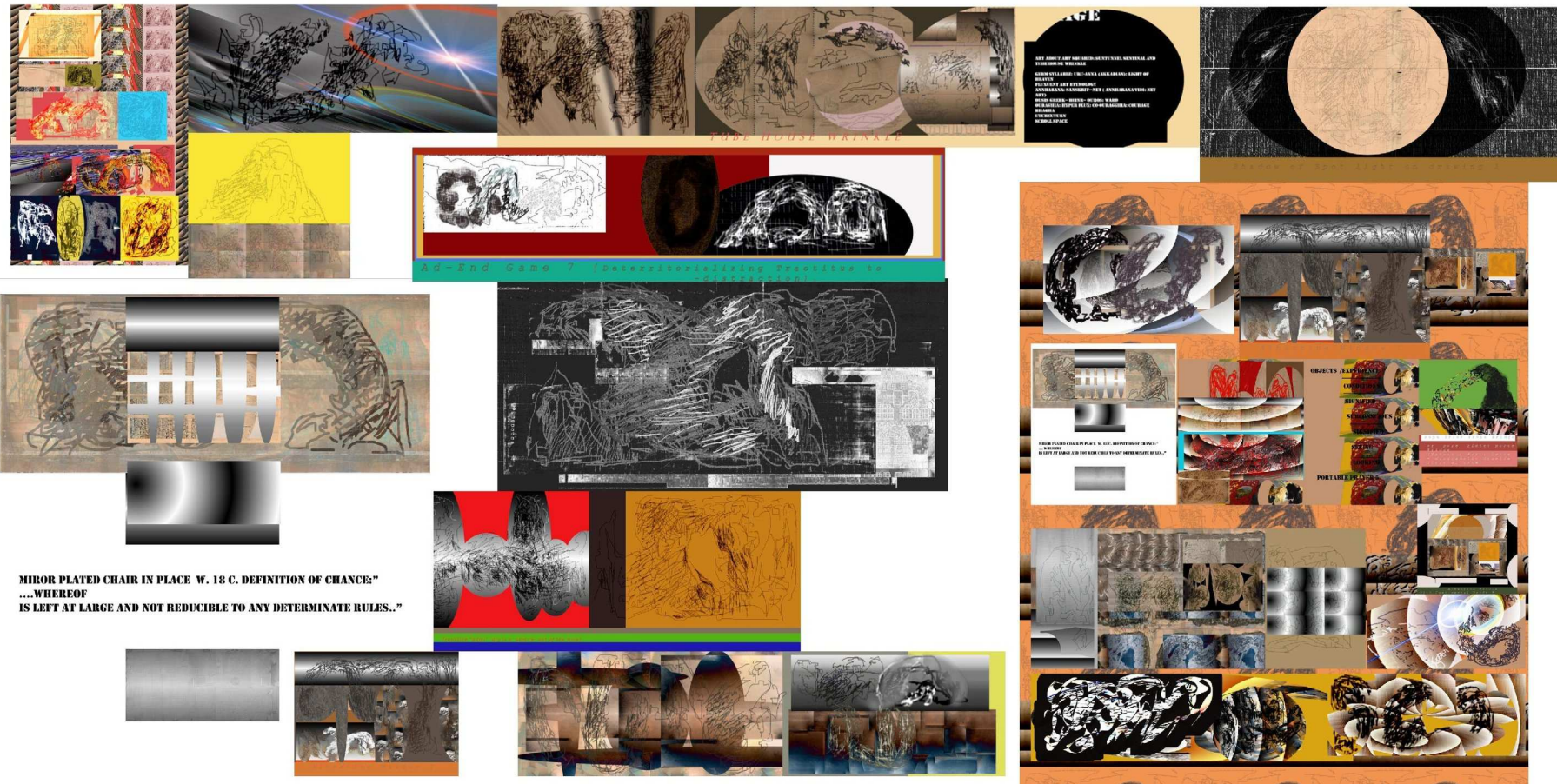


MOCA & DRN : VanGorder Drawings

/Works in Museum of Computer Art Permanent Collection and for Drawing Research Network Articles.

Edwin VanGorder



MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
....WHEREOF
IS LEFT AT LARGE AND NOT REDUCIBLE TO ANY DETERMINATE RULES.."

MOCA & DRN : VanGorder Drawings

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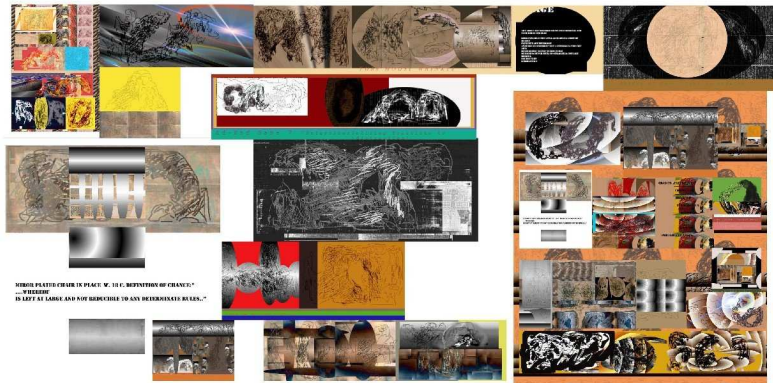


Skher: the root word in Proto Indo European ancestry for scratch to sculpture, sketch as the rhythm of configuration at encounter of material resistance at a manifold of relation invites the art about art skew to art and language. In these projects I have progressively gathered the sense of nexus to a sculptural sketchbook topeesthesia enlivened by virtual space meta materials extended to a gathering sense of the cultural space which my work directs to its own allegories.

The works in the MOCA permanent collection give a kind of overview, the book continues in the mode of the manifold articles I contribute to the Drawing Research Network and I begin the book as through where it leaves off, its next proposed projects as they follow, in this case relating to Watteau's embarkation for Cythera, Cythera-to skher.... that is my immediate - continuous works invade the history and for me this is the nature of a dynamic archive....

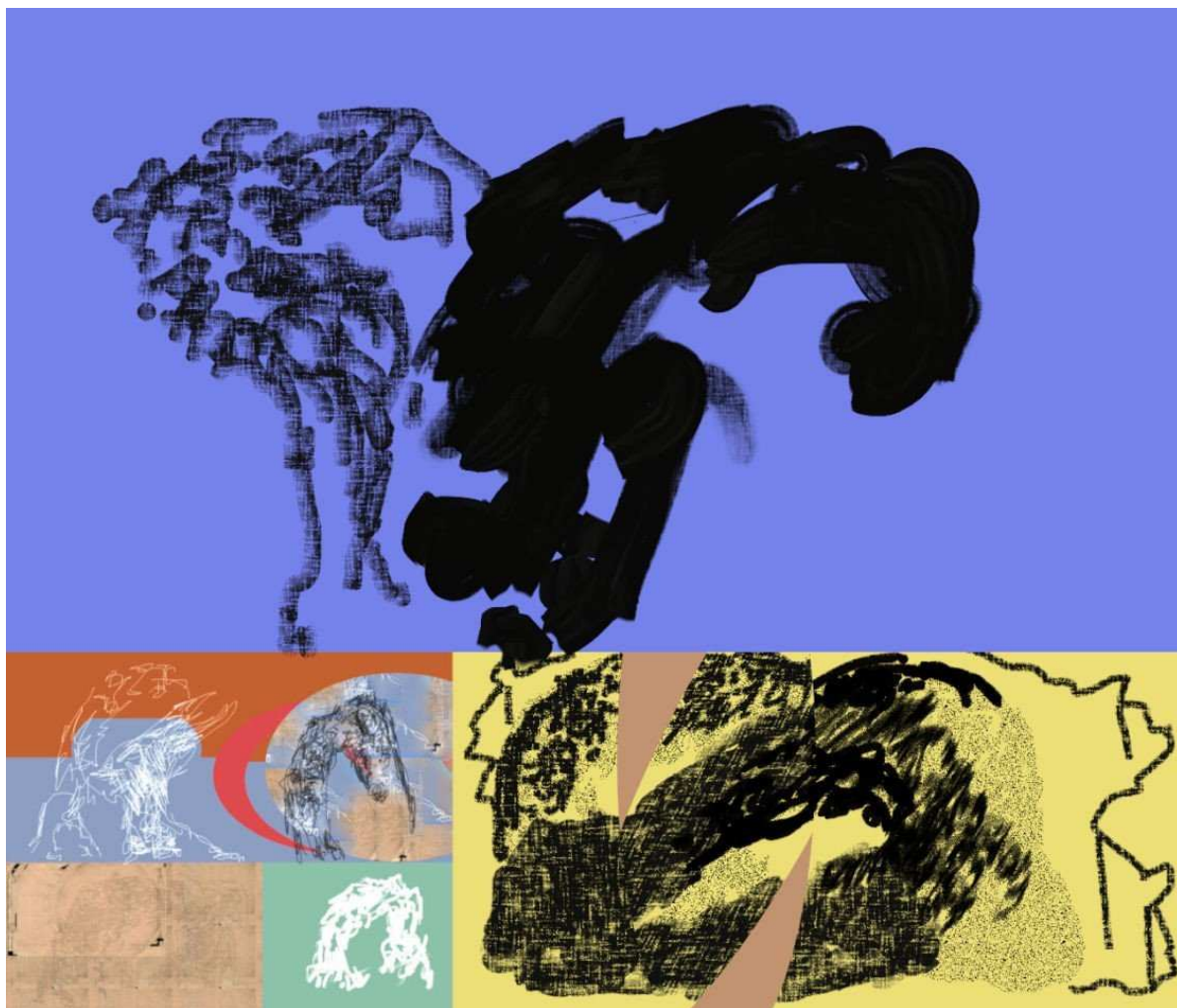
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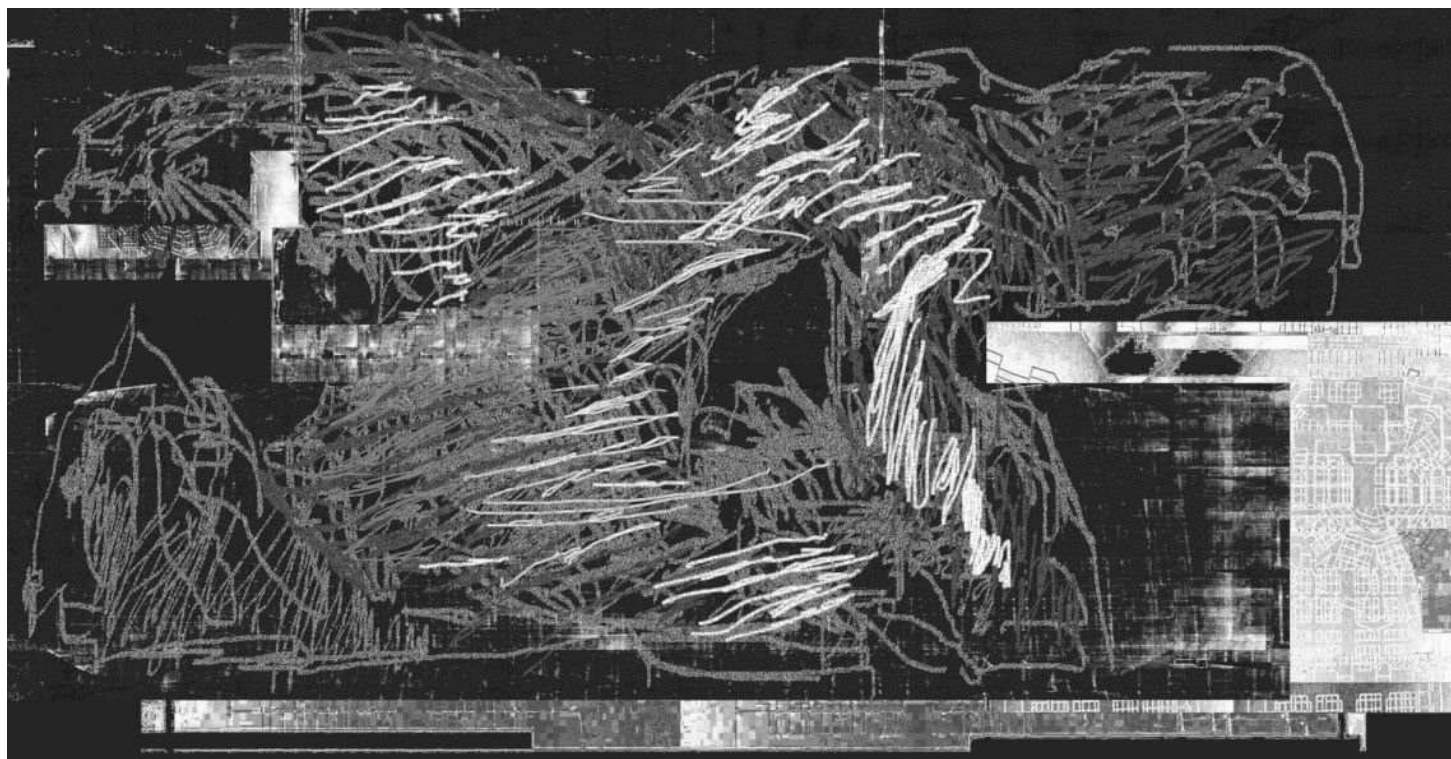
THE RELATION OF A SKEIN OF THREAD TO THE GREEK GENOSKEIN OR KNOWLEDGE OF STEERING IS INDICATED IN THE HERACLITUS FRAGMENT RELATING THE PATH OF THE CARDING WHEEL BOTH CROOKED AND STRAIGHT, THAT IS TO SAY NAVIGATING BY WAVE PATTERNS IS FROM THE CUT OF THE BOW, AND THE PUN OF BOW AND LYRE TO BOW ARE LINKED TO THAT OF “BIOS”, OR THE COURSE OF NATURE IN ITS CURVATURES AND RETURNS. THE GREEK TERM EPIKARSIOS, TO CUT ACROSS THE GRAIN AS IN THE BIAS OF CLOTH OR WAVE PATTERNS. (IN LATIN THE VARIATION WAS FROM EPIKARSIAS TO “ PHRASED “BIGASSIUS’ (I AM NOT MAKING THIS UP OK...) HAS THAT LATER SOUND ETYMOLOGY BUT BIAS SHOW ALSO IN AN ODD FRAGMENT OF HERACLITUS THAT SIMPLY GIVES A LINEAGE AND TOWN, IN PRIEM LIVED BIAS SON OF TEUTAMES WHO WAS OF MORE ACCOUNT THAN THE REST (PRIEME IN ILIAD A GENERATIVE CHIEFTAIN) A SCORE, AND A PLACE ARE GIVEN EFFECT AND SKER OF THE PIE “CUT”, CURVE, CARVE, SCAR, SCORE SHORE, CARNAL, INCARNATE, SKIRMISH, SKEW, CREW, SKREKW, SKIRT, SCOUR HAVE AN 18 CENTURY EMENDATION ON SCOUR AS MEANING TO HORSE THE COUNTRY OR REINFORCE AND SO FULL CIRCLE KER-KER AS CIRCLE BECOME A CIRCINGLE AS CIRCUIT RIDER SYNECDOCHE. EPIKARSIOS THUS SHOWS IN CATHARSIS, THE SENSE OF RELEASE AND IDENTIFICATION MADE OF GREEK PLAYS. THEREFORE WHILE SKER RELATES CUTTING I MYSELF RELATE IT CAREFULLY TO THE IMMERSION OF FIGURE AND GROUND WHICH IN THEIR STACCATO RESONANCE CARRY THE INFORMATION INTERCHANGE OF WHAT OCCURS AS MOTION DESCRIBES FORM WITHIN THE MOTION OF FORM -AND FORM OF MOTION AND SO ALL ITS CONJOINED EFFECT OVER DIVERSE SOURCES AND SKEWS AS SUCH EFFECT, AND THE READING THEN THROUGH THESE EVENTS . THUS REALLY IT IS THIS READING OR GENOSKEIN THAT MARKS GRAPHOS TO DRAWING AND WRITING AND THE WORD MEANING EXACTLY THAT:”I WRITE, I DRAW”...

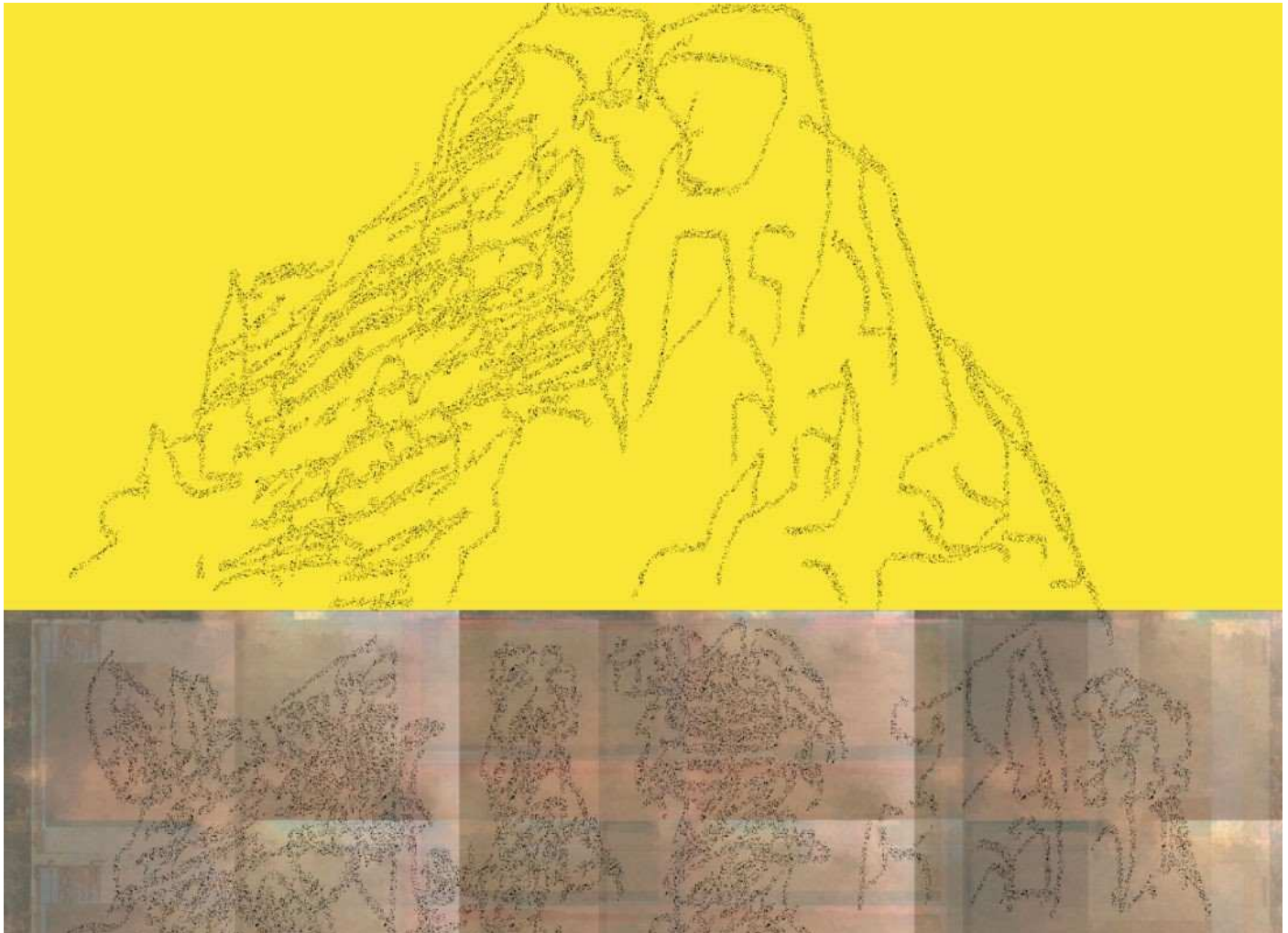


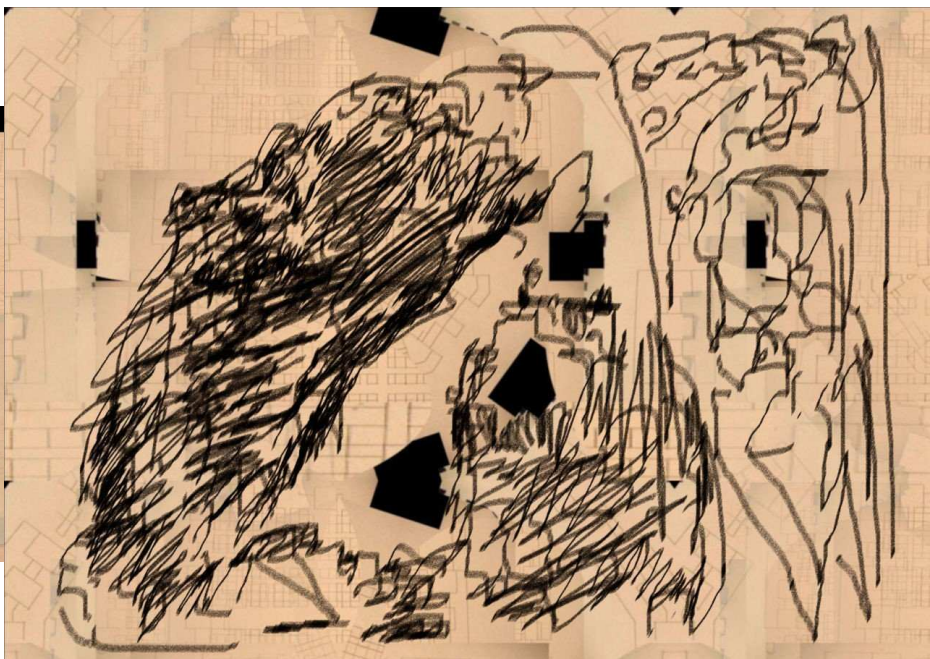
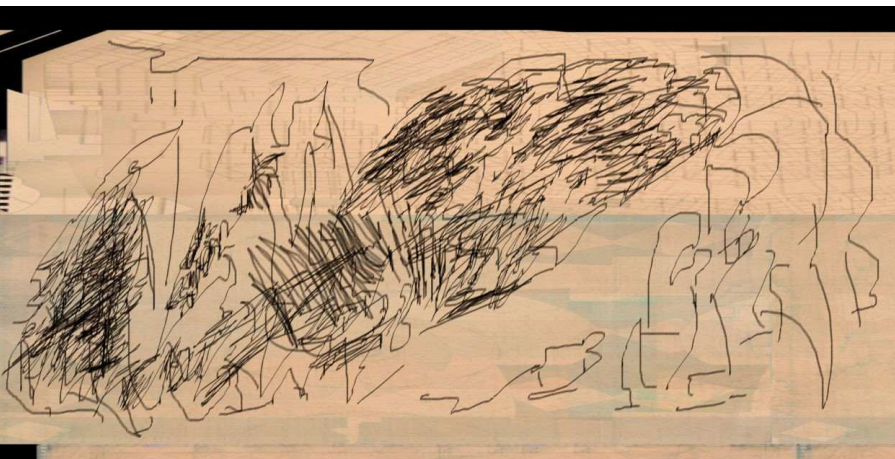
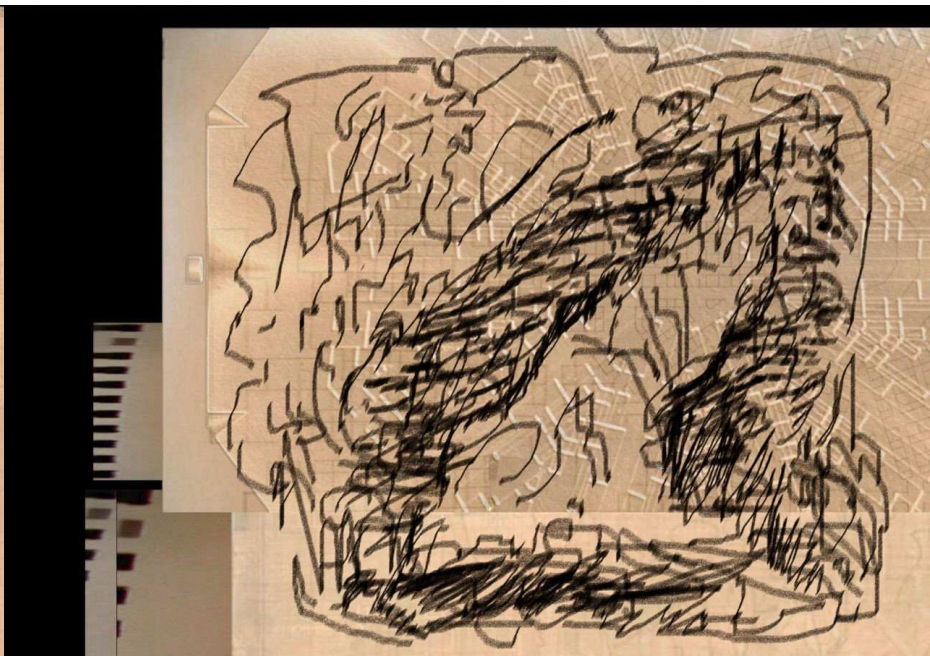
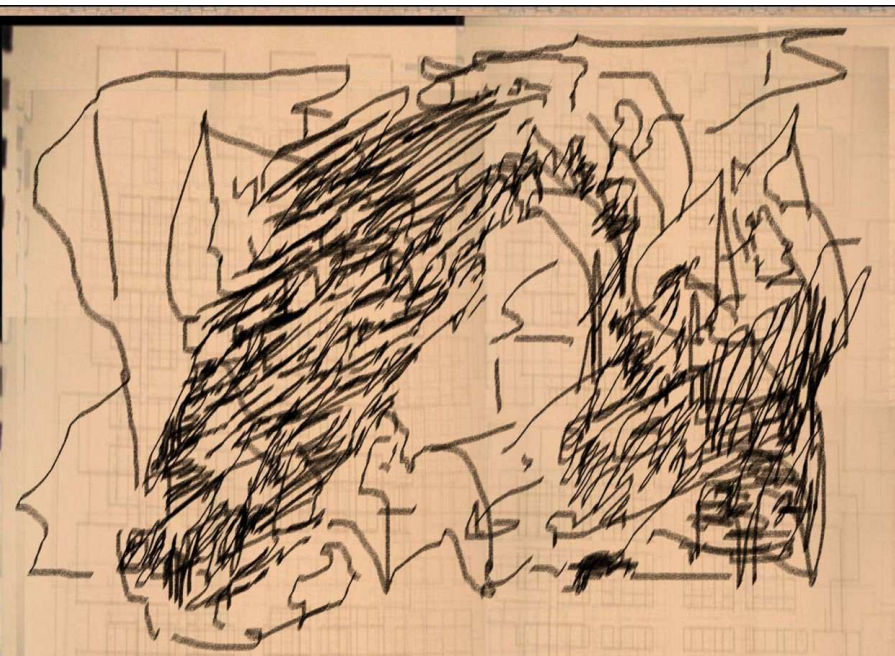


Embarkation Skahr to Cythera (Drawing to Print) :Cythera, a Venetian Greek Island holding birthplace of Aphrodite in painting per "pilgrims" i.e. Peon or healing touch marks cultural imprint, skhar or root of scribe, scribble, sketch is the skit of drawing through manifold theaters and natural theatre.









WHY THE KEYS ARE IN THE REALM OF PARMENIDES

ABROGATION OR FLUX WITHIN A SYSTEMS RECOGNITION OF A METONYMY WITHIN THE RICOCHET OF MATERIALS TO PROCESS PROVIDES OF THE ROOT SKAR AS THAT ROUGH SHAPING OF THE INSCISIVE MODE AS SCRIPTASE TO SCRIPT INDICATES THE SCRIBES OWN ALTERING WHERE MEDIUM AND MESSAGE ARE NOT A SMOOTH ARRIVAL BUT A GATHERED HABITUATION WHICH HAS ALTERED ITS OWN GOALS BETWEEN EVOLVING PARAMETERS. IN THIS WAY DRAWING IS THE PHILOSOPHIC ASPECT AS A N ARTISTS STATEMENT WHICH IS THOSE ABROGATIONS WITHIN FLUX. HERACLITUS GIVES THE MATERIAL TO MIND QUOTIENT OF THAT PRE SOCRATIC APPEIRON OR GESTALT BEYOND MERE APPEARANCE BY WHICH LANGUAGE THEN EXISTS OF ITS OWN ARTS AND SO A PHYSICS TO PSYCHE METABOLISM OF RHETORIC IN THE SENSE OF CANONICAL FLUX. HOWEVER WITH THE ADVENT OF VIRTUALITY THE MYSTERIOUS PARMENIDES SUDDENLY NO LONGER SEEMS SO MUCH THE LEFT BEHIND COROLLARY OF RHAPSODY OF LOGIC SEEN AS LAGGING TECHNOLOGY AND WORLD OF PRAXIS AS THAT OF DEIXIS. FOR PARMENIDES WHAT ARRIVES TO MIND EXISTS AND VIRTUALITY RECONISES A META MATERIALITY OPERATING THEREIN WHICH ARE THE SKEW OF THE RULES OF ART (WHEREIN VIA PASSAGE THINGS EXIST SIMULTANEOUSLY TO PERCEPTION) AND SO THE ROOT OF SEEING IN THE PROTO EUROPEAN "WIER" TRANSCRIBED TO WEIRD SHOWS THE NITCHEAN "UNCANNY " (UNCAY")?)OF THE GAU- GANESH GNOMON CONNECTIVES. IN THE PIE HISTORY AG AS TO DRAW SHOWS IN AGNES OR SHEEP, THE SYNECDOCHE OF CULTURE BECOME AGHTIS OR SPEECH ACT AT THE ADVENT OF AGRICULTURE AND SMITHING AS THE HEARTH FIRE BECOMES GATHERED INTO ALLOISIS KEYING AGHTIS TO RAGHA OR MOOD OF THE GAUGING. IN ARCHITECTURAL FIRMS THERE IS A LEARNING PROCESS IN A AN ANTIQUE GUILD MODE WHEREIN POTENTIAL CONFUSION OF SPEECH IS TAKEN INTO A TEMPORARY SIGN LANGUAGE SYSTEM BETWEEN GROUPS OF "ASSOCIATES". IN VIRTUAL DRAWING THE KEYING BETWEEN SIGHT AND SOUND FROM THE COROLLARY DIGITAL MUSIC (WHICH HAS ABSORBED THE WORD "ARTIST" WITH PARTICULAR VEHEMENCE) I NOTICE WITH SOME AMUSEMENT, GIVEN AS I AM TO RELATING INTUITIVELY TO MUSIC (JIMI HENDRIX USED MAPS OF HIS OWN MAKING AS HIS MUSIC READING) THAT WHILE I INDICATE A TRAJECTORY BETWEEN RHABDOS OR FORKED ELEMENT LIKE SCEPTER OR SHEPHERDS CROOK WHICH IS A DIVINING AGENT (TOWARDS, WATER, MATERIALS, TERRITORY, , EVEN AS THE OPPOSITE ENDS OF A RUDDER) AND THE SINGULAR STYLUS OR SCRATCH ELEMENT OF GRAVURE I KEEP MY HANDS ON THE KEY BOARD TO DRAW (LIKE FINGER PAINTING). SO THAT'S HOW I BECAME A KEYBOARD ARTIST..... BUT THE KEY PAD IS ACTUALLY ASIDE THE KEYS, WHICH MEANS THE KEYS ARE IN THE REALM OF PARMENIDES...

MOCA COLLECTION DRN ARTICLE EDWIN VANGORDER

MOCA: 12 SELECTED FOR PERMANENT COLLECTION

ALBERTINE WINDOW

XPLPTOR SKBOOK

XTENSON FLIGHT SPACE

AD END GAME

18C DICTIONARY

TRUNK LINE

RETURN FROM CYTHERA TO SKER : PROTO PEACOCK ROOM, GLASGOW SCHOOL OF ART, TUBE HOUSE, SUN TUNNEL SKEW SCUD SKID SKINS SKEINS PILGRIM PEI

CLAUDE, FREIDRICH SIGLA WITHIN ALLEGORY SCAPE TOPESTHESIA

THE SKEW OF PARALLELS AS THE ALLEGORY WITHIN SIGLA OF SKER AND APPEIRON

COMING: GOING: CYTHERA IS A CHIMERA

CYTHERA TO CIRCES INGLE (POUND- PUTTING A LITTLE ENGLISH ON THE SPIN) : TOWARDS SKAHR: INCISIVE CONFIGURATION SKEWED TO MATERIAL METONYMY WROUGHT OF THE MAKING)

EMBARKATION PER SKER AND APPEIRON

ALBERTINE WINDOW

TALKIES AND DRAWINGS OF DOUBLE TITLES

PROJECTS

CYTHERA SKID TO SHORE RETURN TO SKER THE KETCH

EMBARKATION FOR SKER

KYTHIRA OF EMBARKATION, (TO CYTHERA) REFERS TO PLANET AS WELL AS DEITY VENUS AND GREEK ISLAND BIRTH PLACE OWNED BY VENETIANS: THE WATTEA PAINTING DRAWS ON CLAUDE BUT PLACES A SIGLA OF THE PAINTING WITHIN ITS OWN ALLEGORY AND THIS THEME (OF SIGLA WITHIN ALLEGORY IE FREIDRICH) IS THAT BORROWED BY WHISTLERS PEACOCK ROOM, THE GLASGOW SCHOOL OF ART BY RENI M., GREY'S TUBE HOUSE AND HOLT'S SUN TUNNELS. I BORROW FROM THE THEME ITS SENSE OF SKEW (DEVOLVED OF SKER OR CONFIGURE TO SENSE OF TOUCH) THE ORIGINAL PAINTINGS PUN WAS ON RELATING THE VENETIANS TO VENUS THROUGH EXCURSIONS NEAR AND FAR THE WATERWAY DRAWING ON THE CONCOURSE OF ARRIVALS. IN THE VIRTUAL REALM THIS SENSE OF THE WEBBING OF WATER-WAYS TO THAT ACTIVITY OF MARKING BY PASSING OVER A POINT FROM OUTSIDE ITSELF WHILE CONSIDERING THE PRESSING AROUND IS THE RETURN ON MY PART TO A SENSE OF “JUST MARKING” AS TANDEM TO ALL THE “FETTE GALLANTE” NOW FETTE VIRUAL THAT MARKS THE PARALLELS TO SKEWS.

THE COMPOSITE ALLEGORY IS A SCULPTURAL SPACE FROM A SCULPTOR NOTEBOOK ENLIVENED BY VIRUAL SPACE TO ITE EXTENSIONS IN A FLIGHT SPACE LIKE THAT OF SMITHSONS LAST FLIGHT. THE TEXT IS A SIGLA, THE FLIGHTS BLACK BOX AS NOW IN MY WORK THE TEXT INPUT REINCARNATOIN IN WHICH AS IT WERE SMITHSON CRASHES IN CYTHERA, A CHIMERA, WHICH LIKE ALL THE BUDDHA SEES AND DOES NOT MIRRORS THE ENANTOMORPHIC MIRRORS AND TRANSPLANTING MADE IN THE ONE ARTISTS WORK AS A SIGNAL FOR OTHER SKEWS AS THIS.

AS SKER DEVOLVES TO ESCHARRA, HEARTH TO SCAR: SO DOES SKEIN TO SKIN AND OF THE TWO PA-PEI TOUCH, HEALING TOUCH, WEAL: MARK ART ABOUT ART IS LANGUAGE, AND AND AND LANGUAGE ABOUT ART AND LANGUAGE RETURN TO THIS ORIGIN OF THE NET TO TOUCH UPON :PRE-SOCRATIC APPEIRON- GLIMMERS APPEAR-ANCE OR DASSEIN.

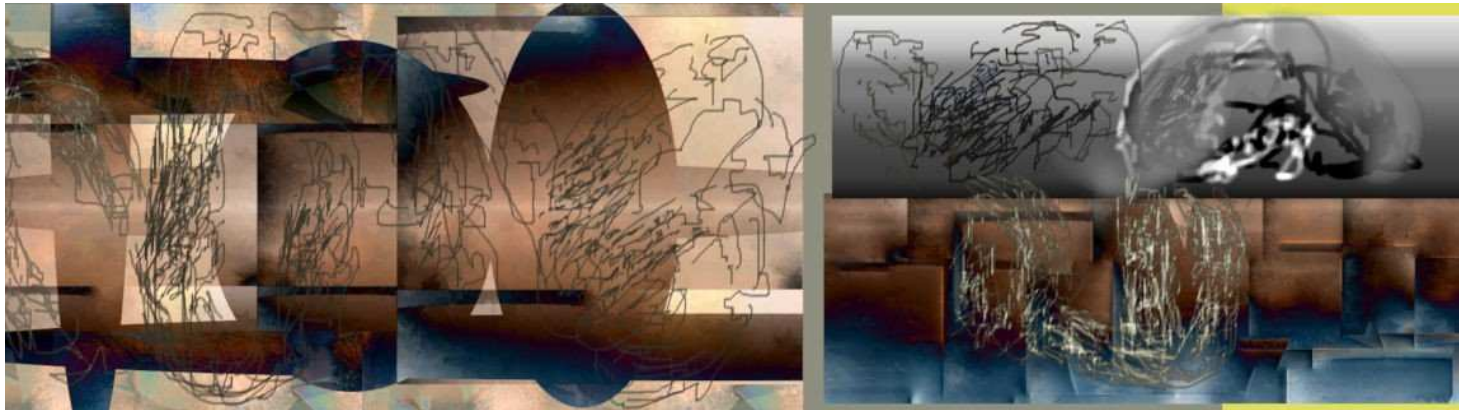
DRAWING THROUGH ART ABOUT ART AS LANGUAGE OF THE FLIGHT SPACE BLACK BOX

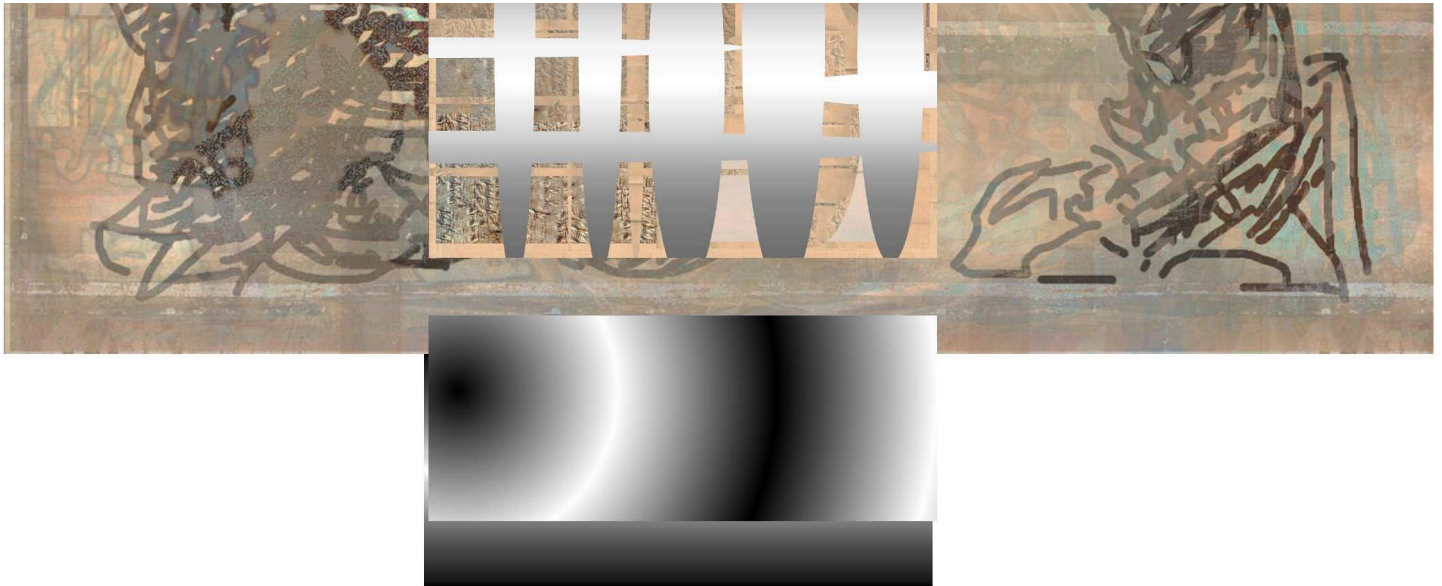
MOCA Thematics

Albertine Window
Trunk Line
Drawings of Double Titles
Ad End Game

18th century Dictionary
xiptors Sketch Book
Flight Space
Topological Distractions of Morphology
Talkies

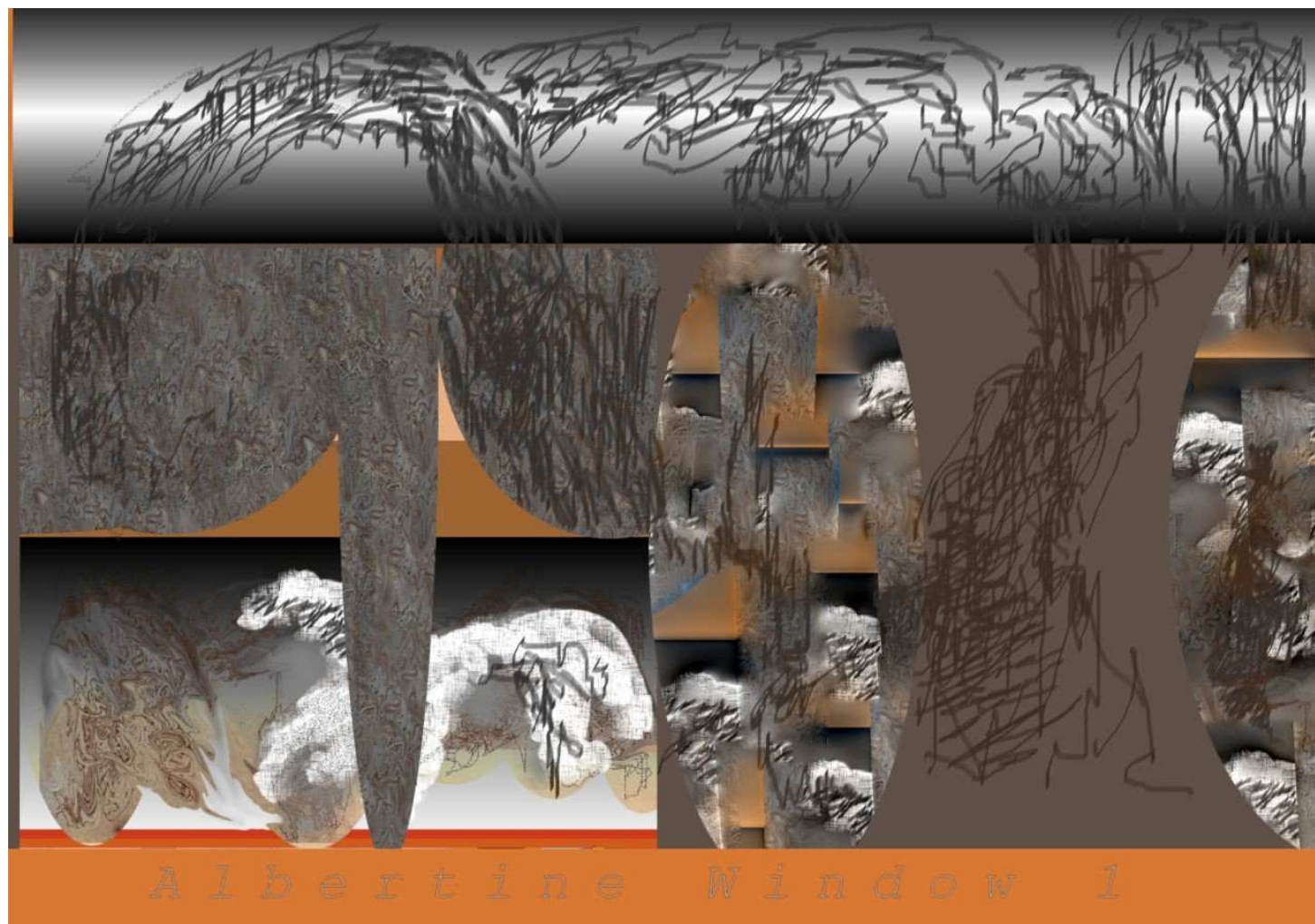






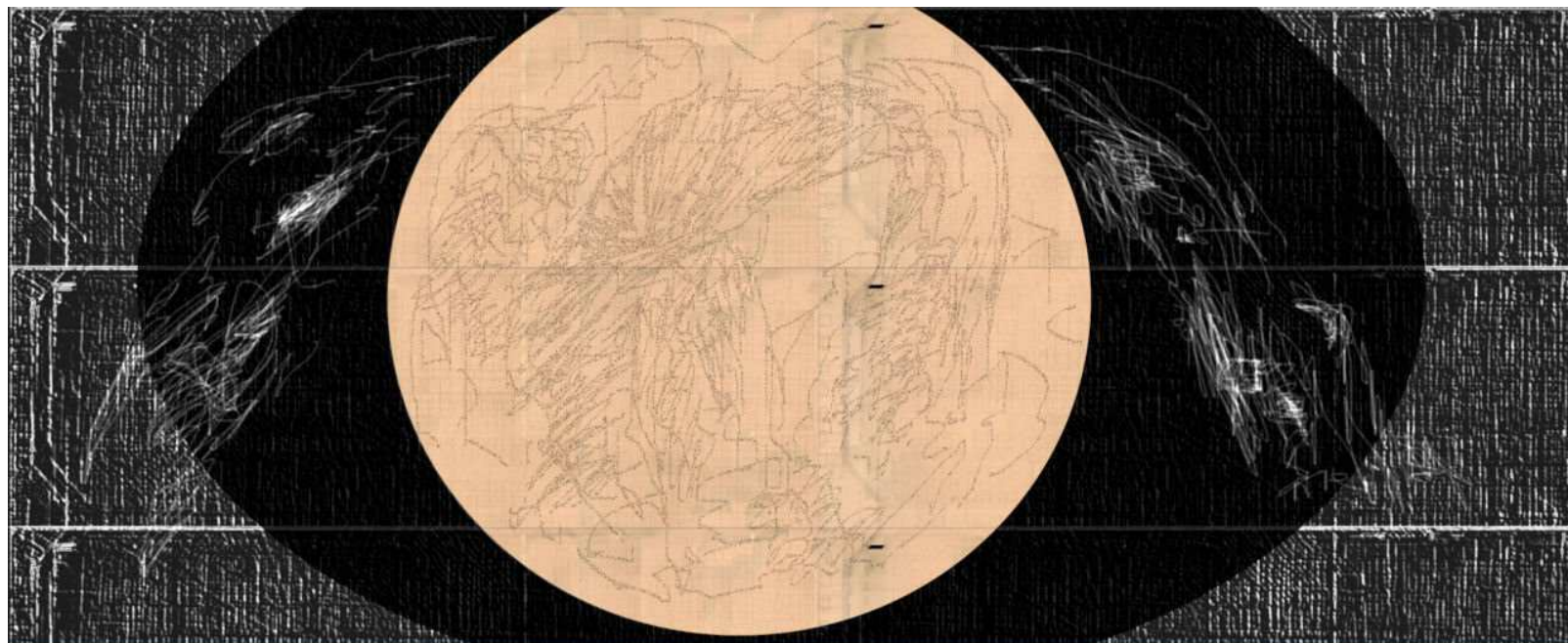
**MIRROR PLATED CHAIR IN PLACE W. 18 C. DEFINITION OF CHANCE:"
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Shadow of Spot light on drawing 1



TUBE HOUSE WRINKLE

AGE

ART ABOUT ART SQUARED: SUNTUNNEL SENTINAL AND
TUBE HOUSE WRINKLE

GERM SYLLABLE: UHU-ANNA (AKKADIAN): LIGHT OF
HEAVEN

FLUXUENT ART ETYMOLOGY

ANNHARANA: SANSKRIT-NET (ANNHARANA VID: NET
ART)

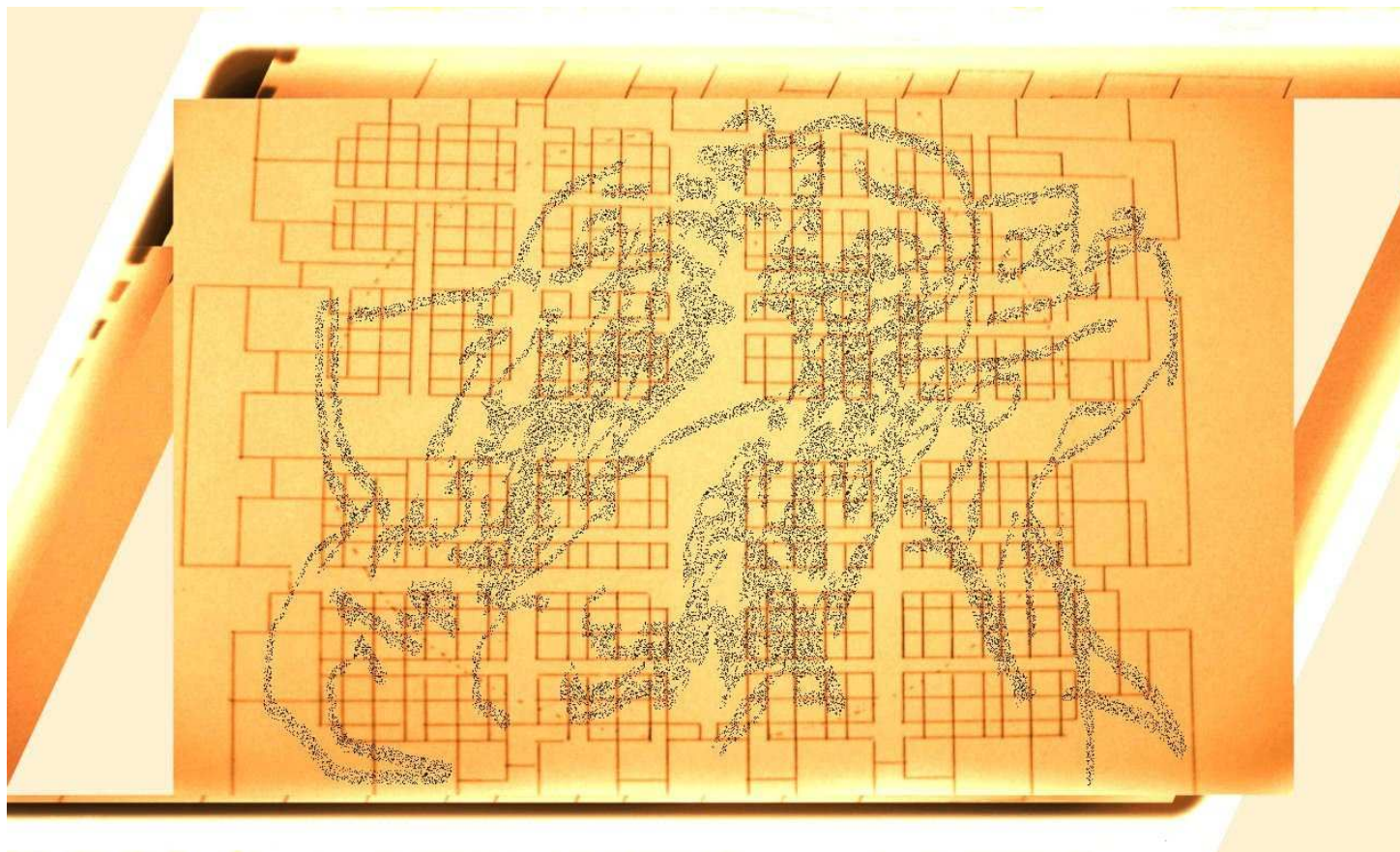
OUNES GREEK- REIND- OURDO: WARD

OURAGHIA: HYPER FLUX: CO-OURAGHIA: COURAGE
RHAGHIA

UTX REUTERN

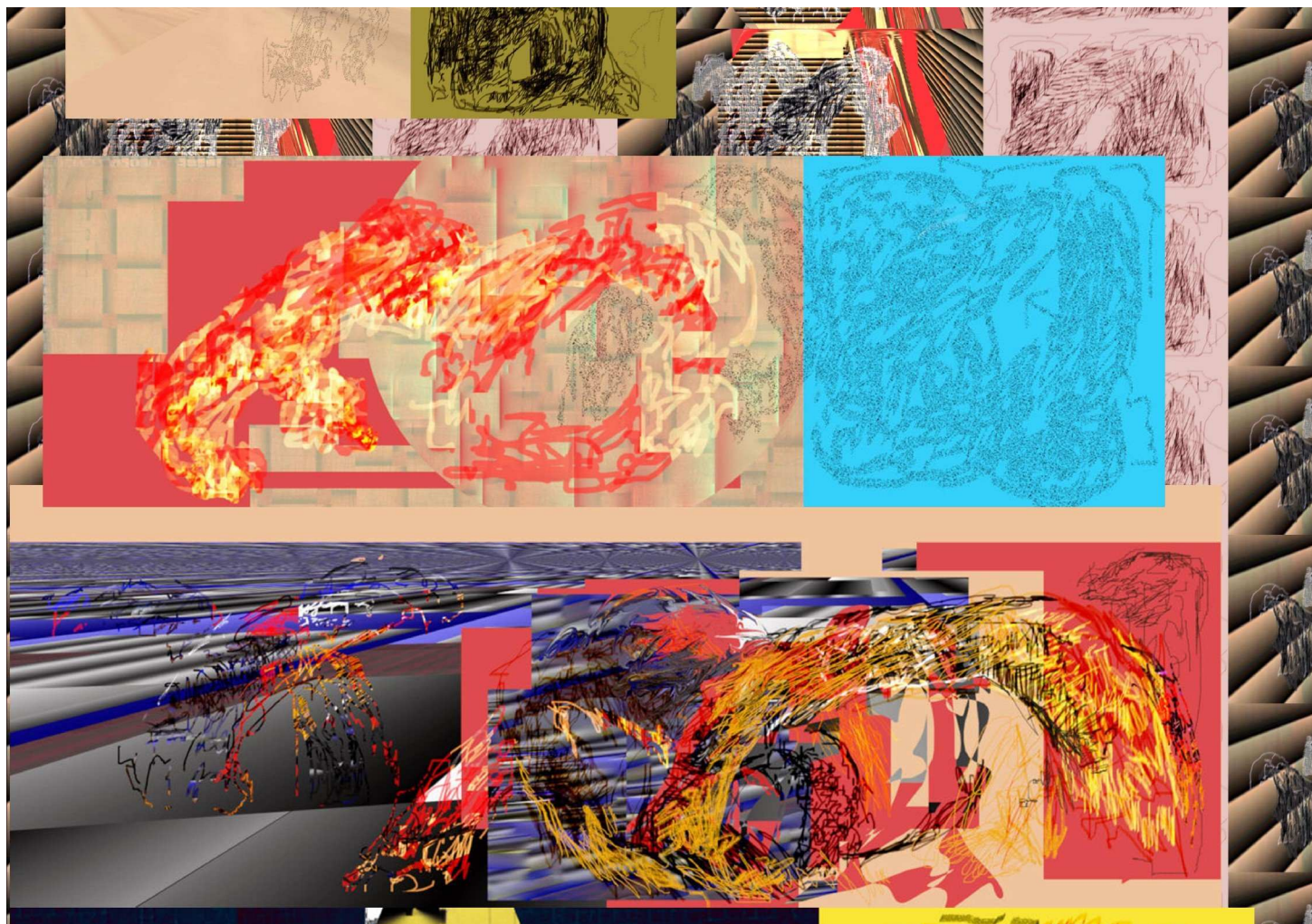
NOBOL SPACE

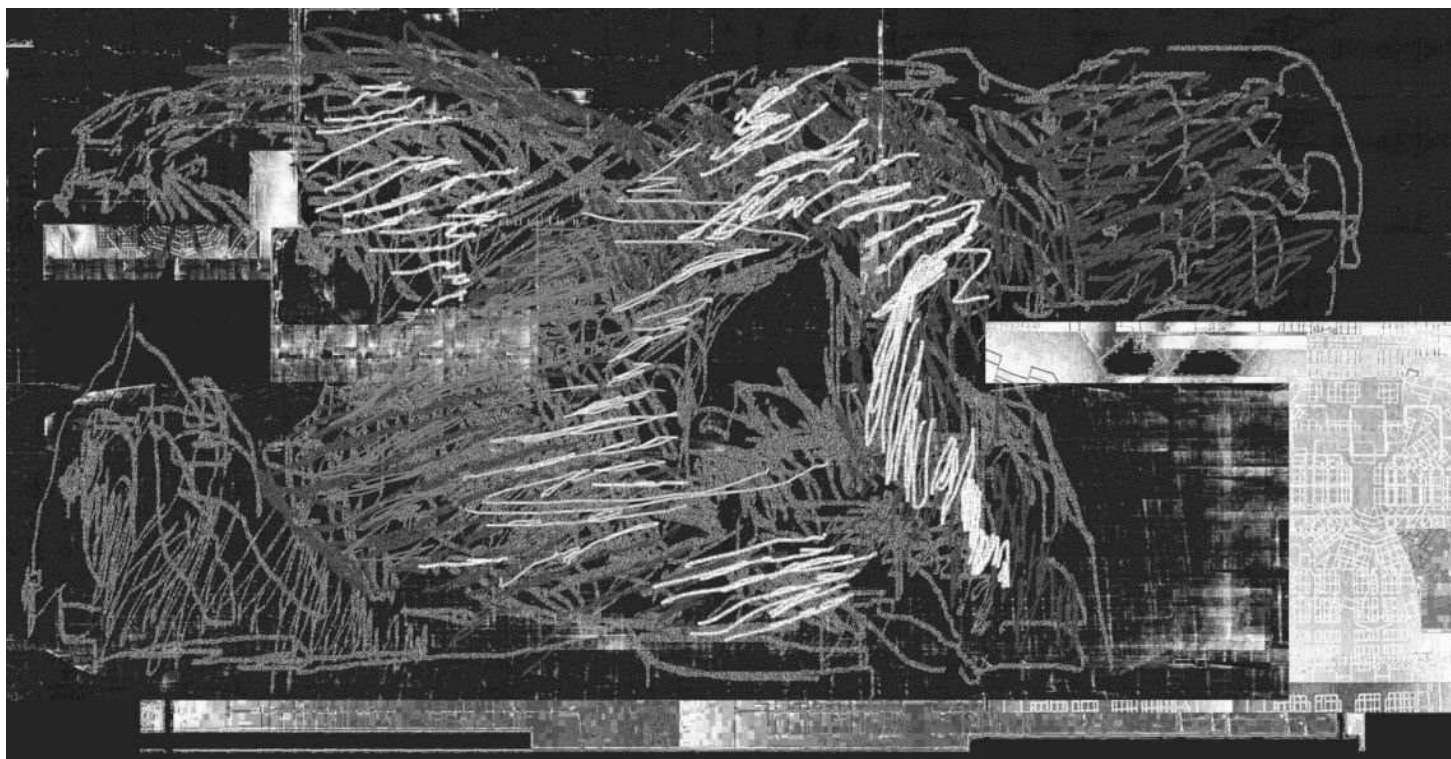


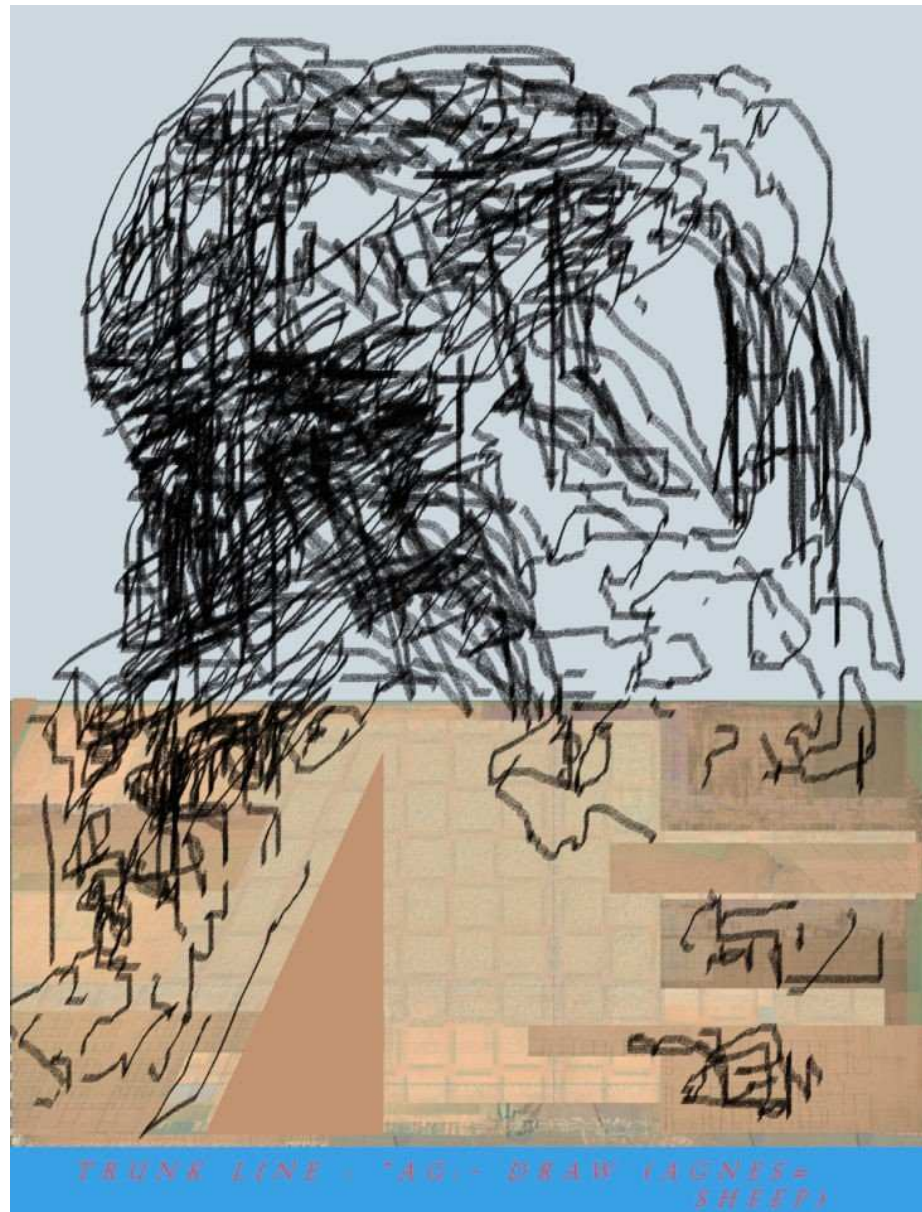


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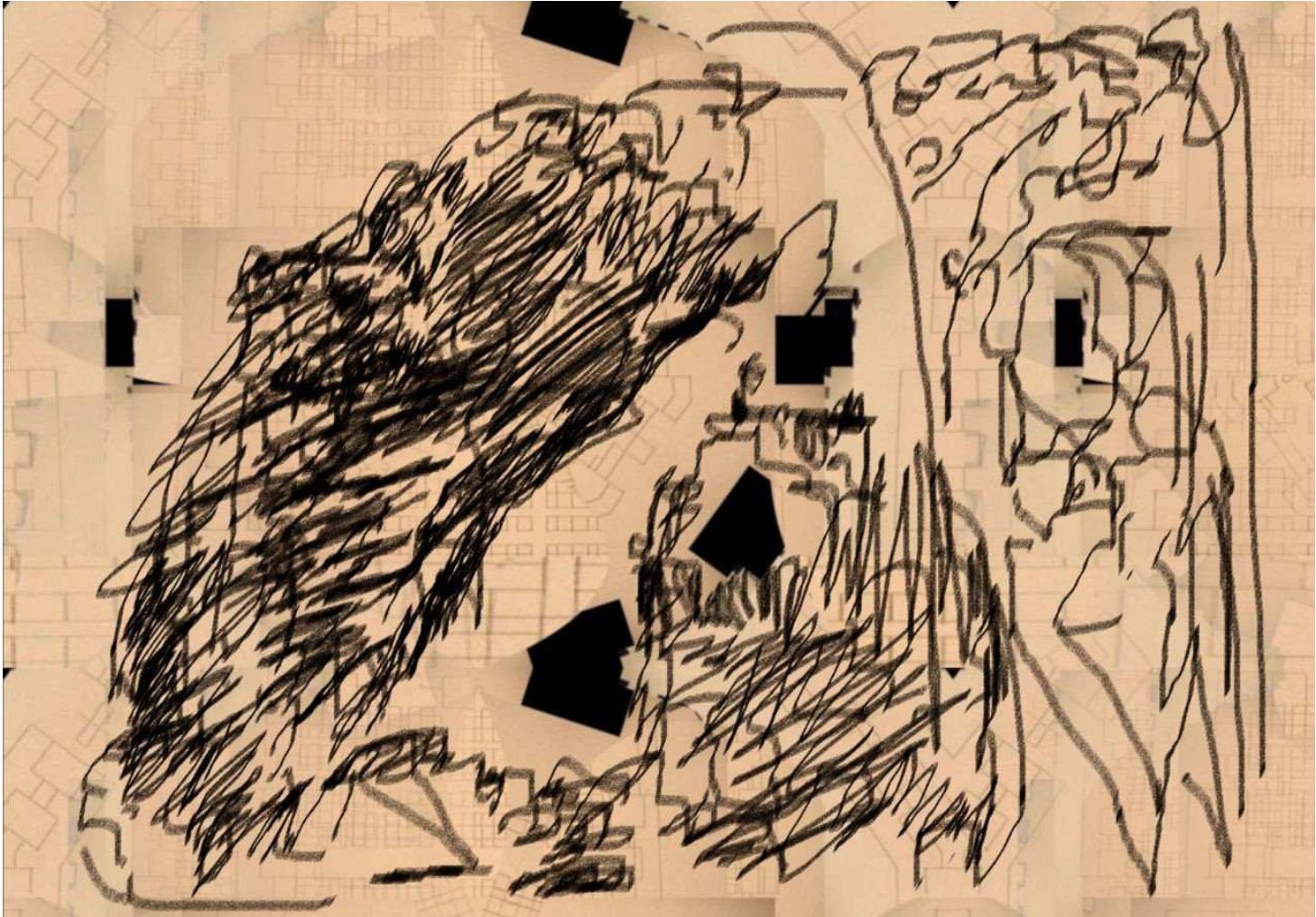


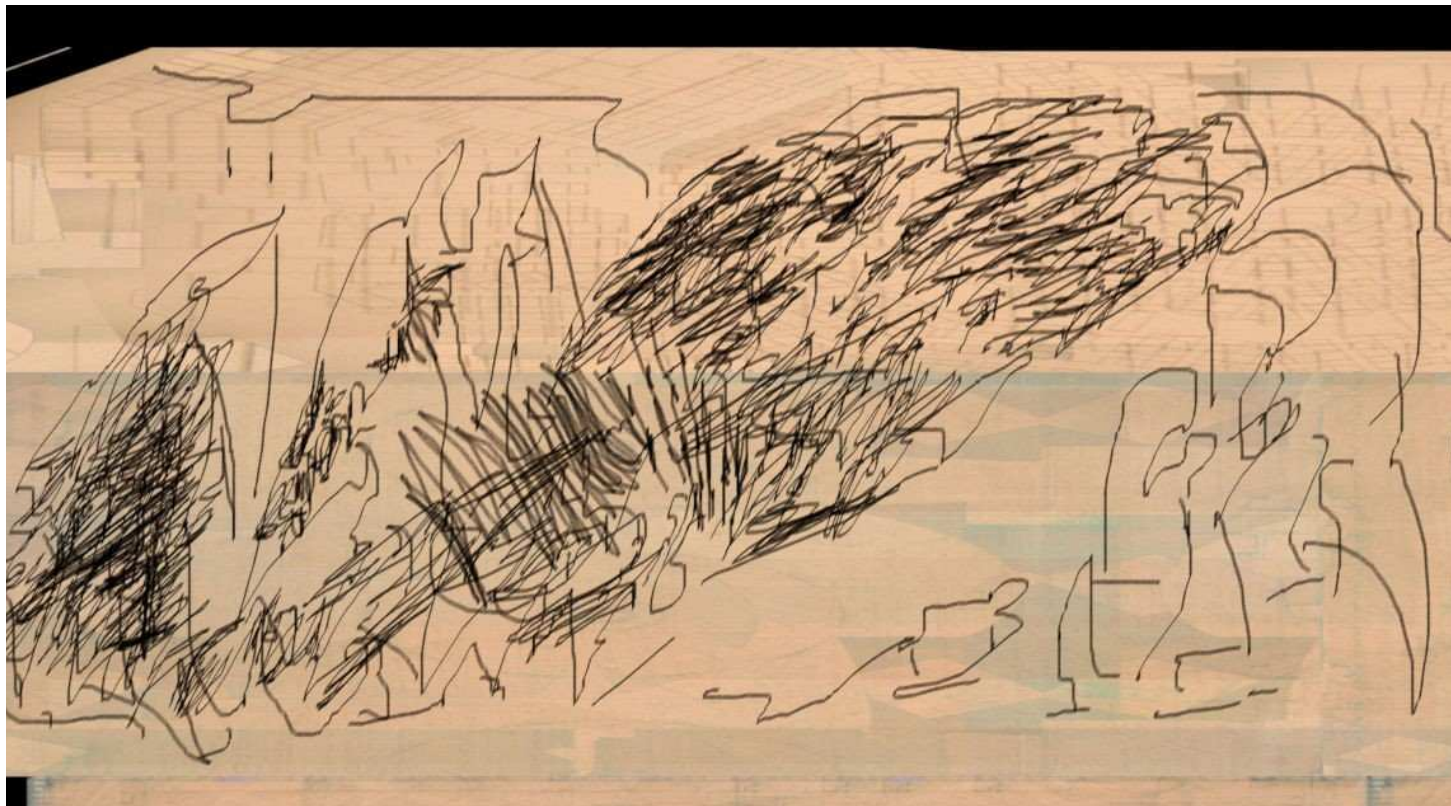


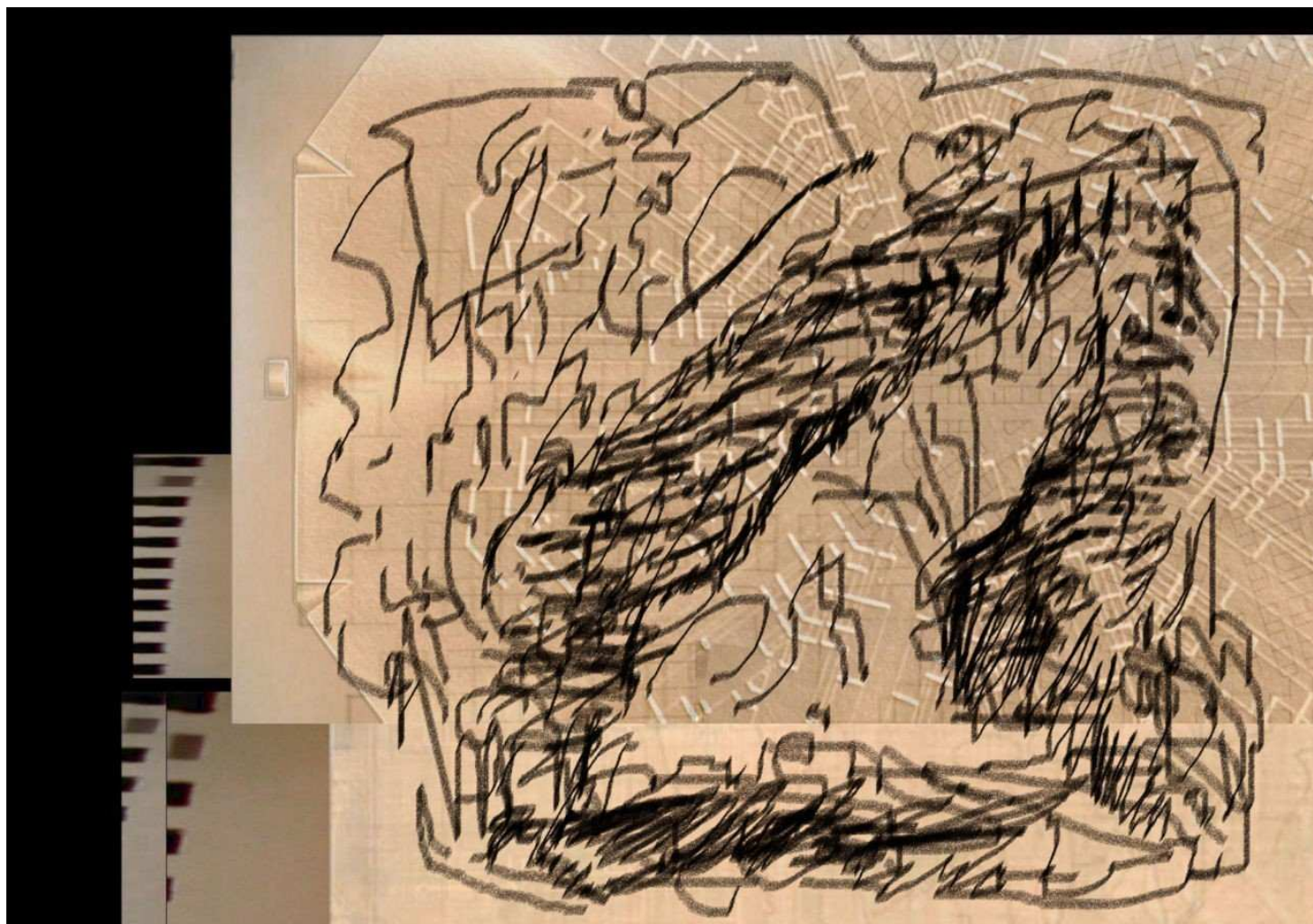


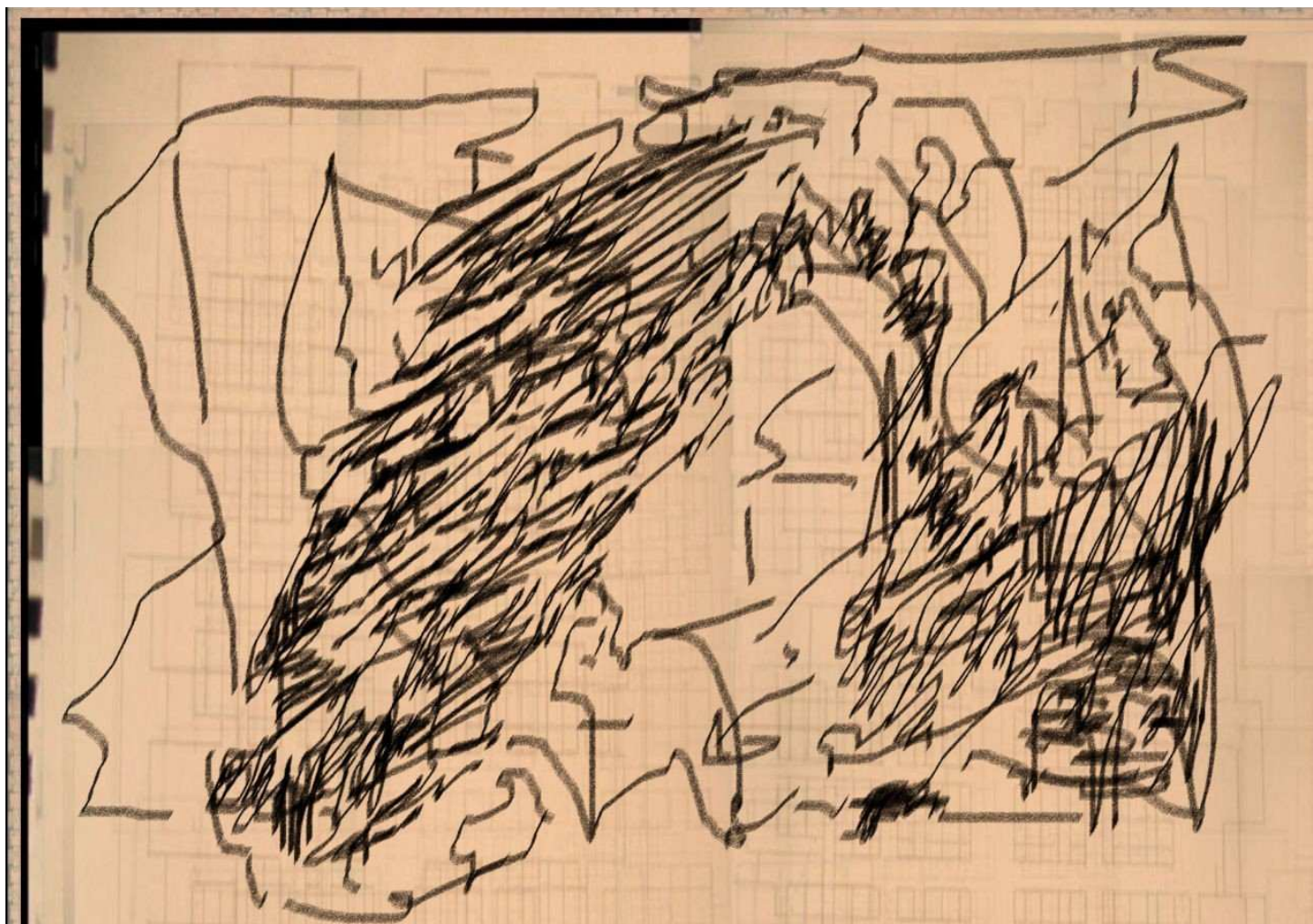
TRUNK LINE - 'AG' - DRAW JAGNES-
(SHEEP)

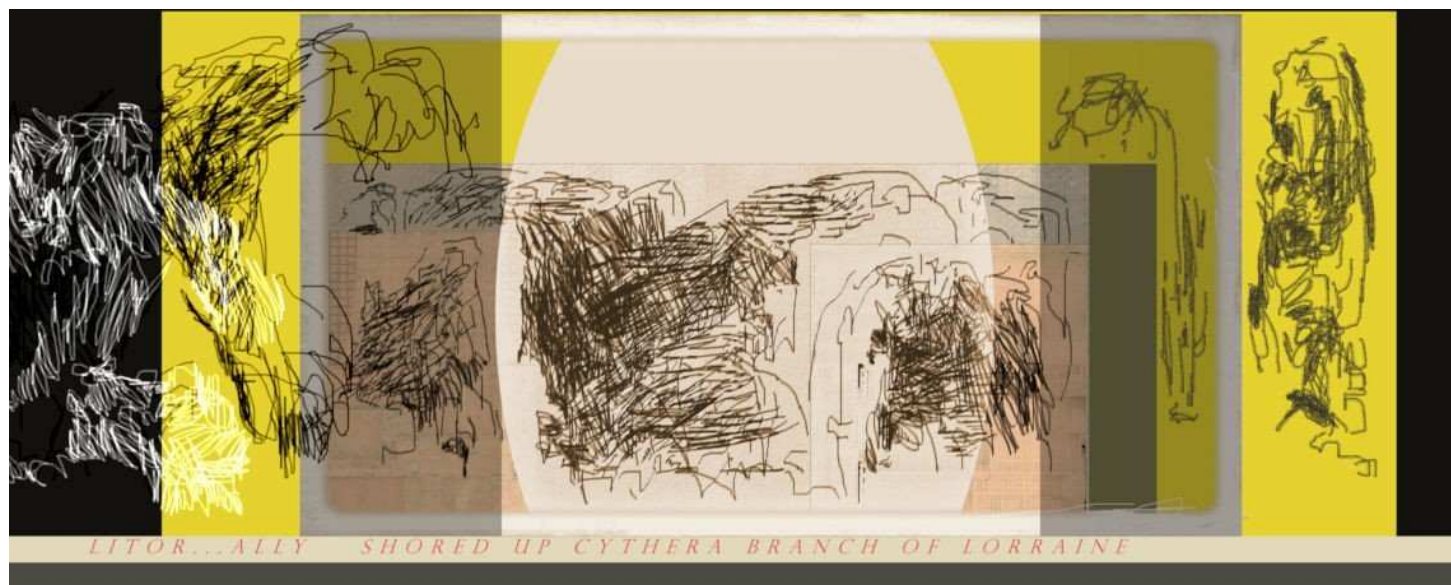






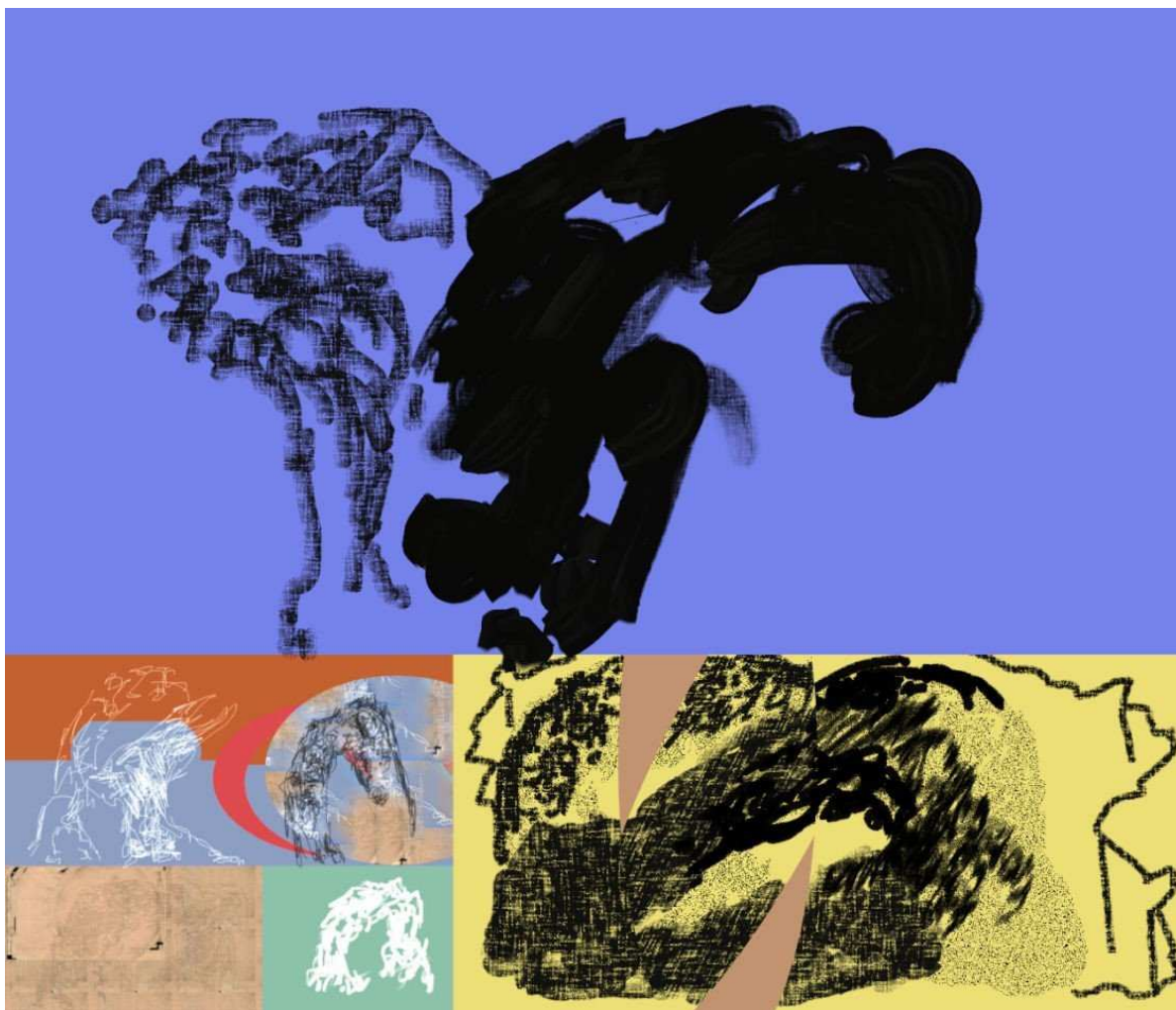








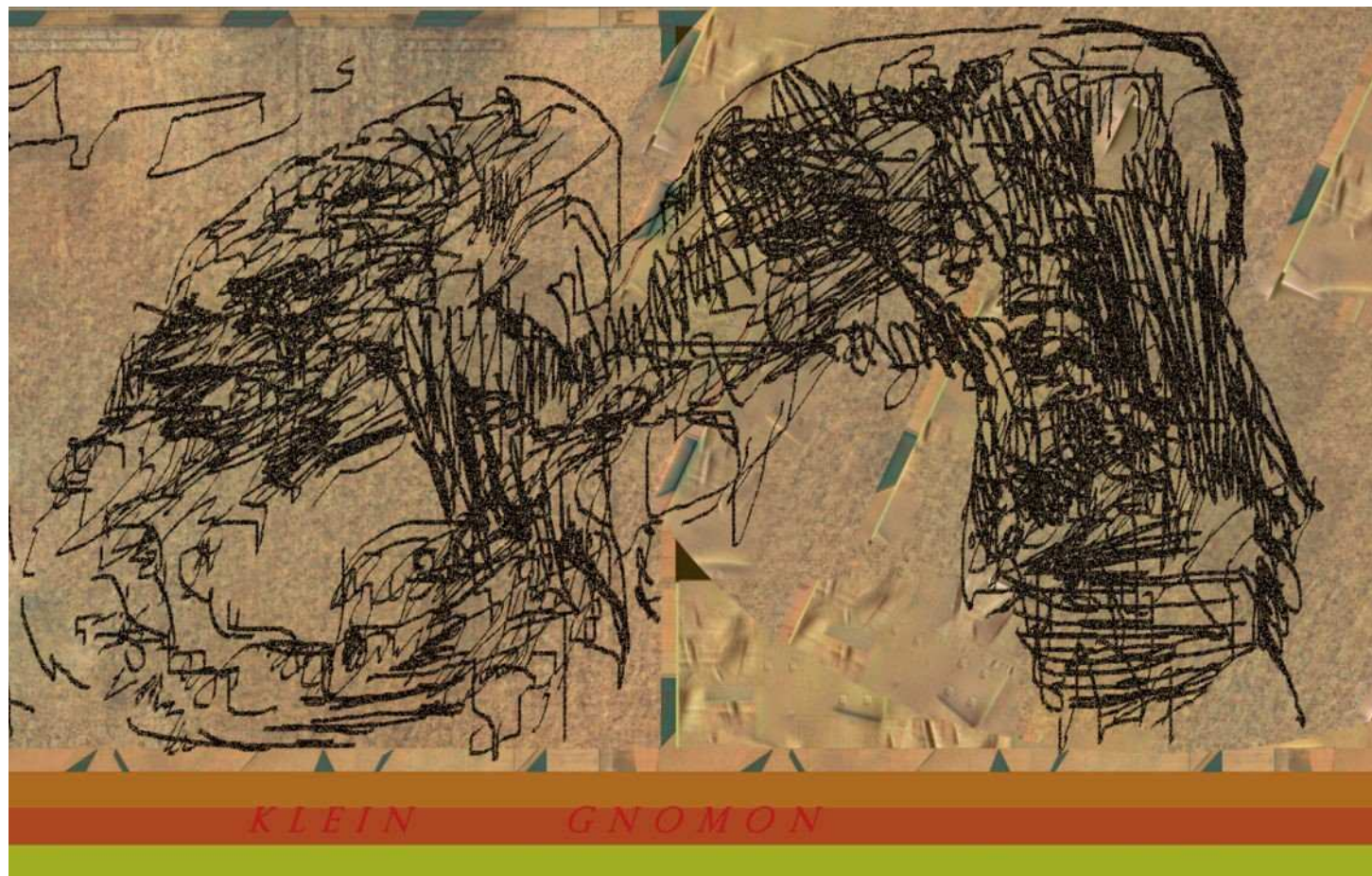
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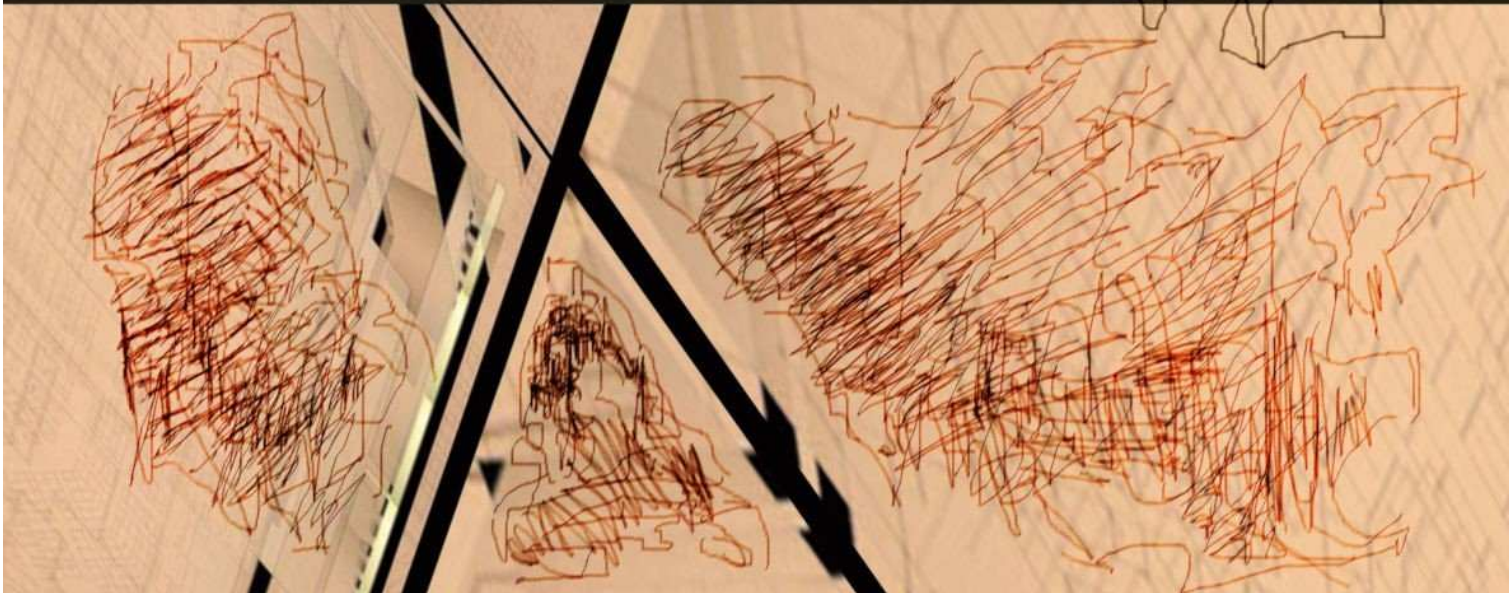
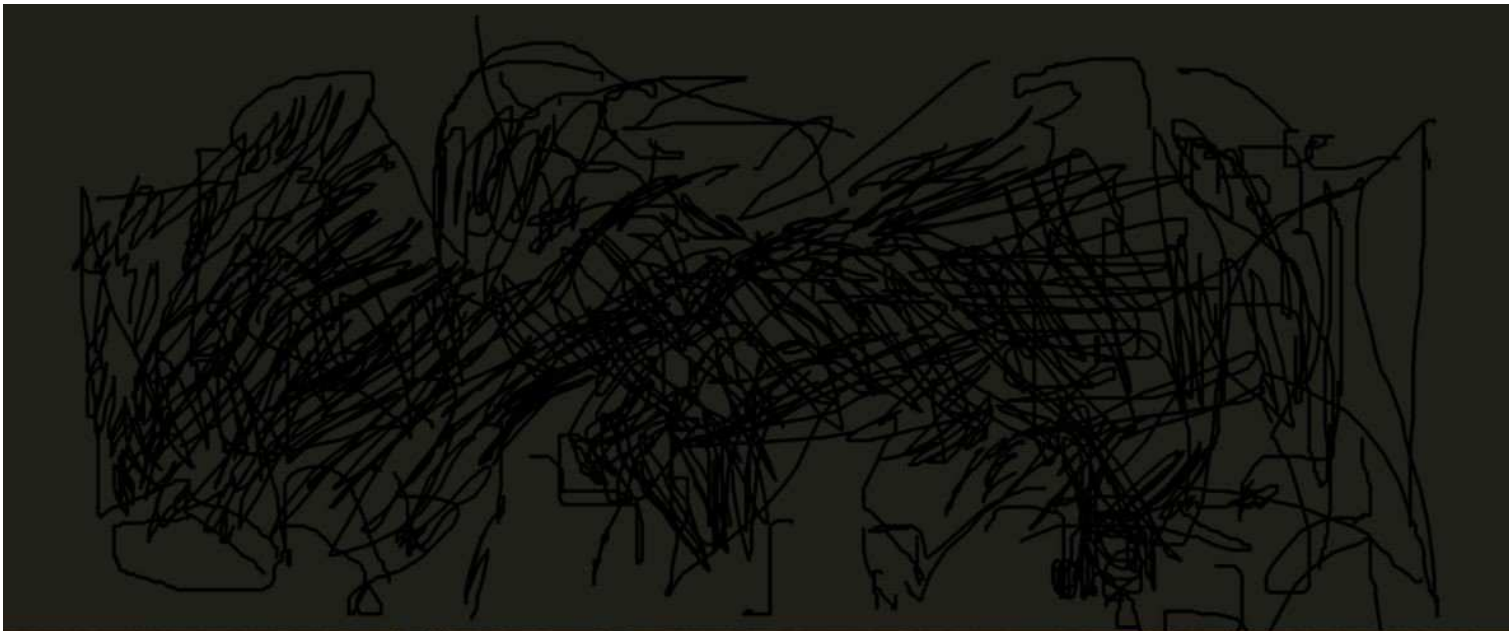


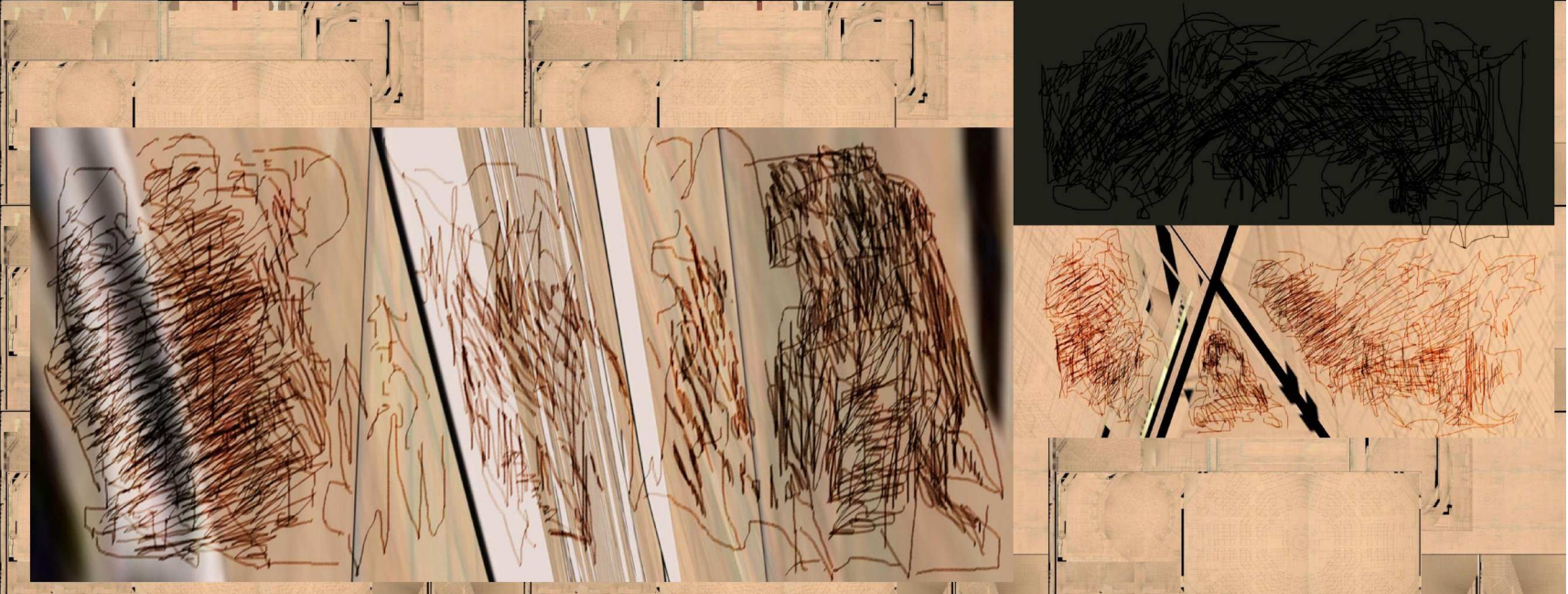




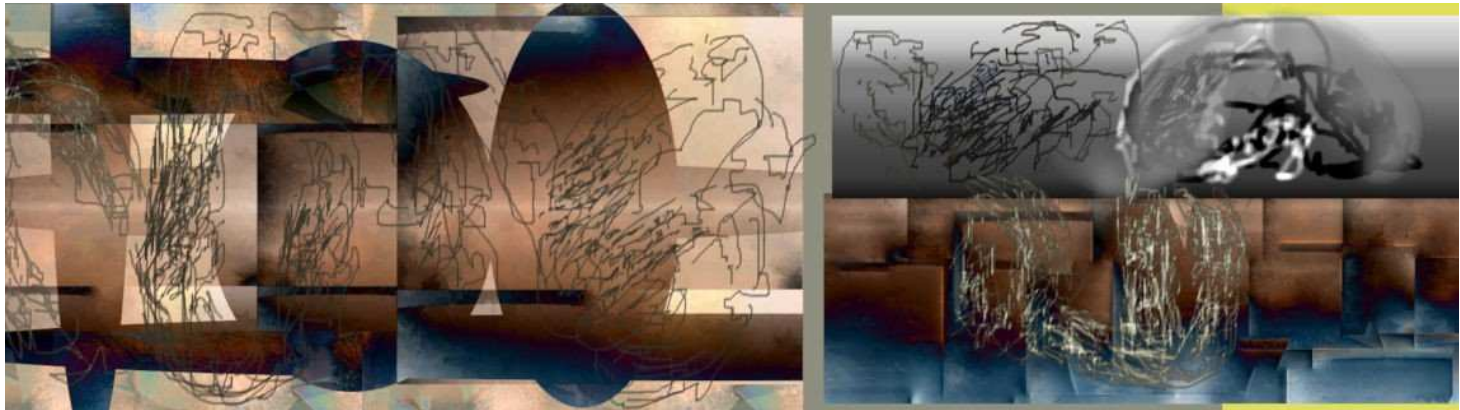


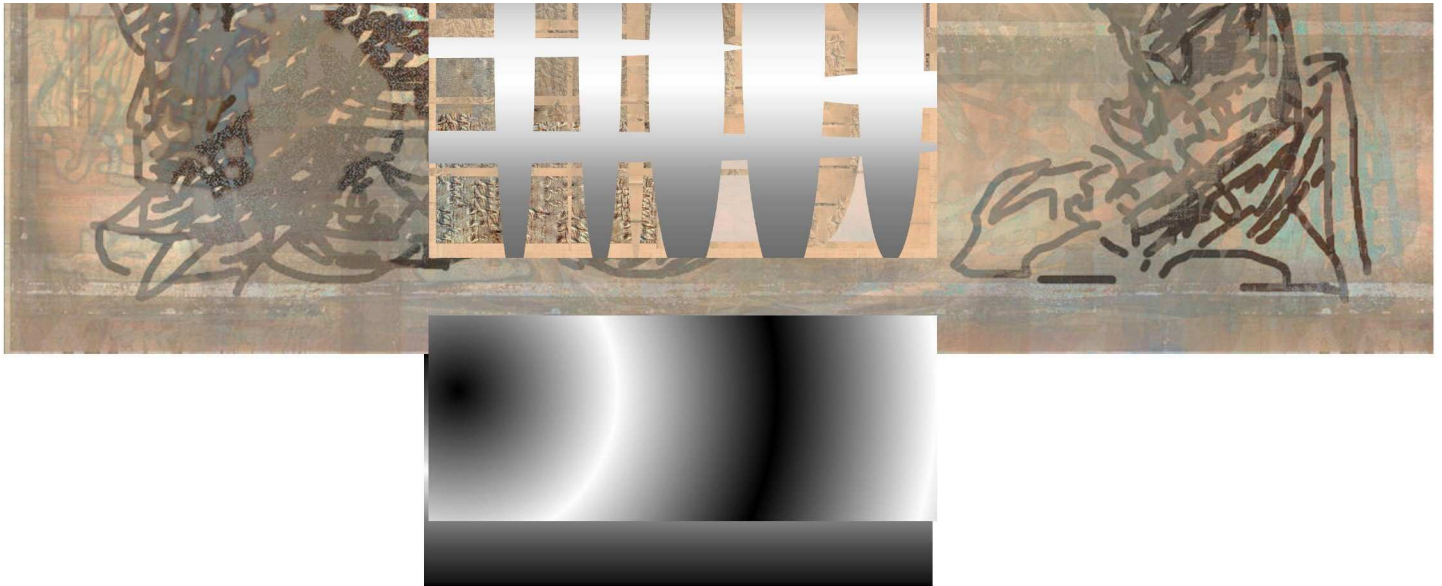






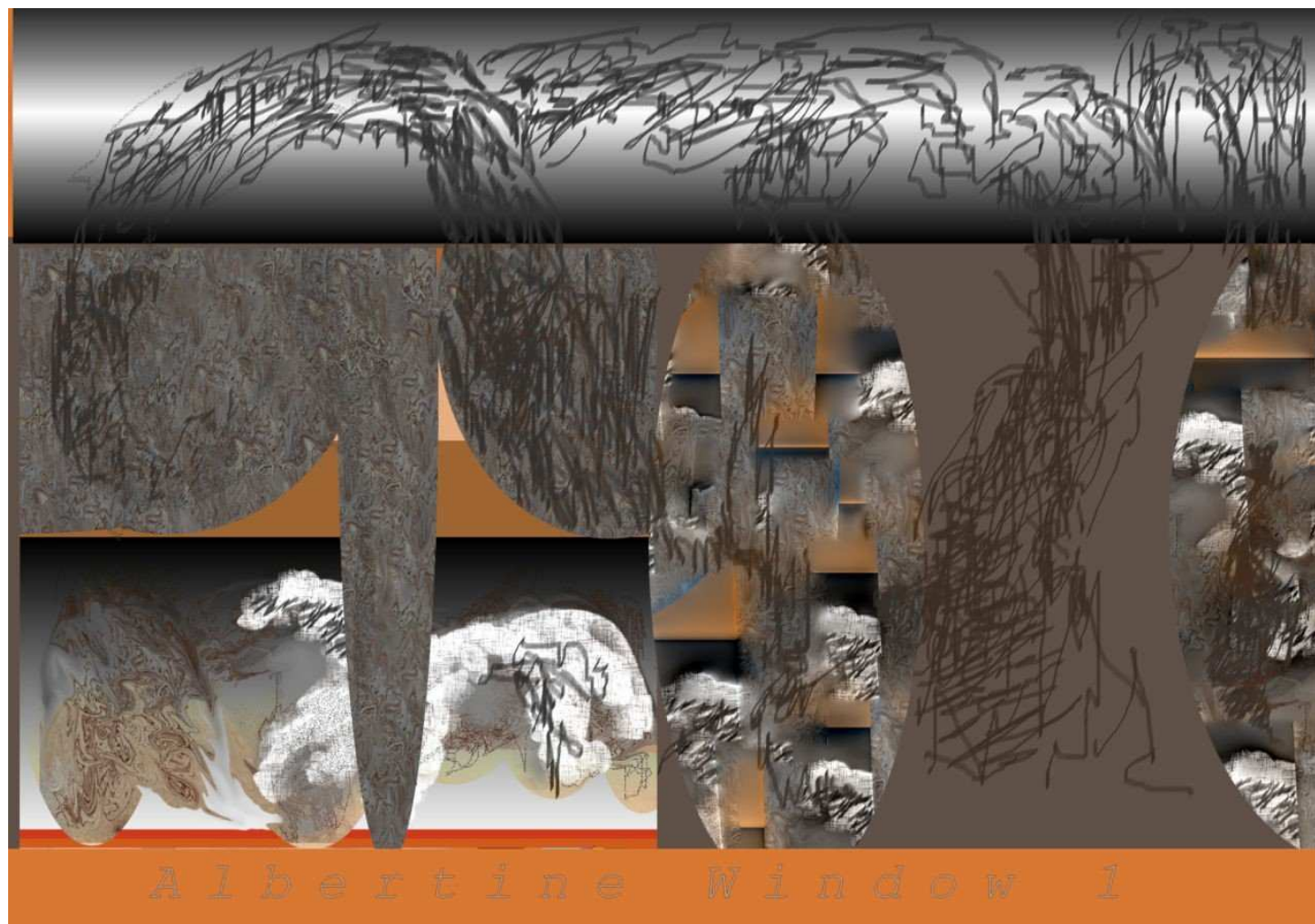




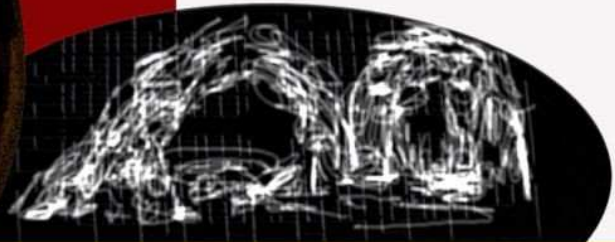


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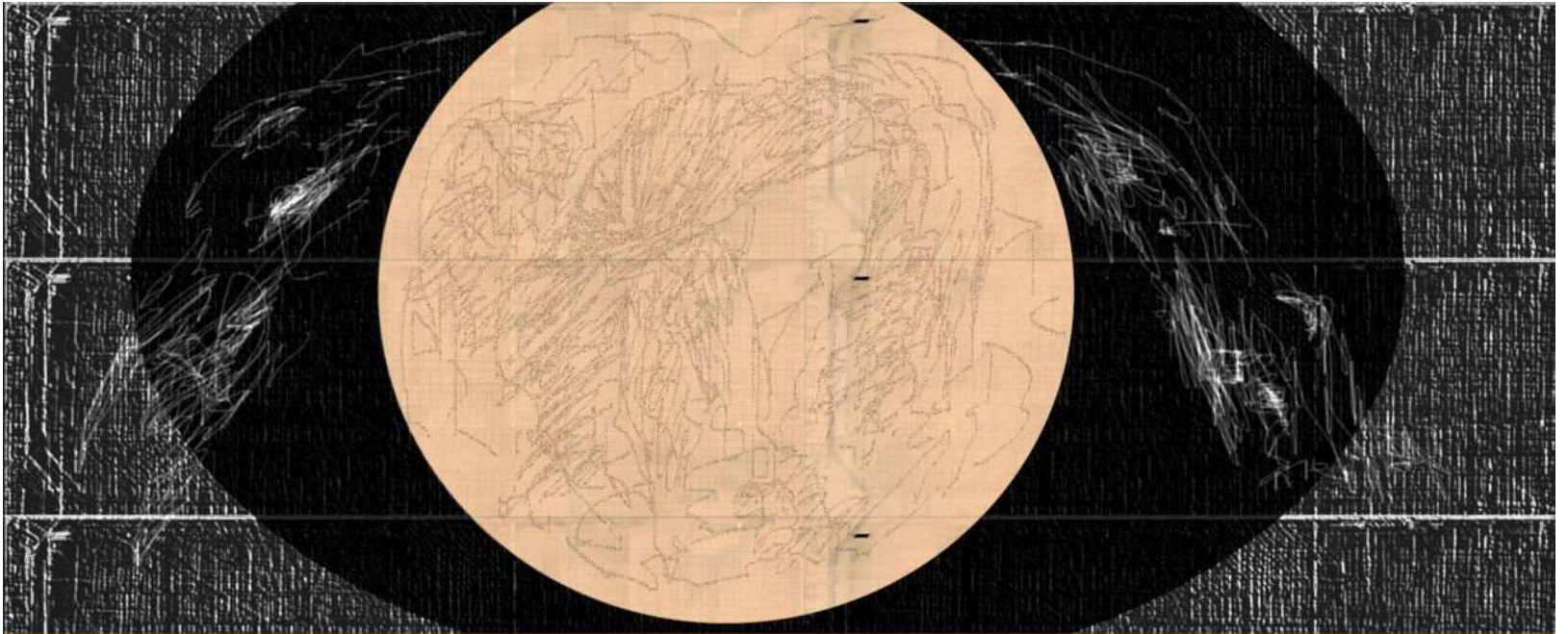








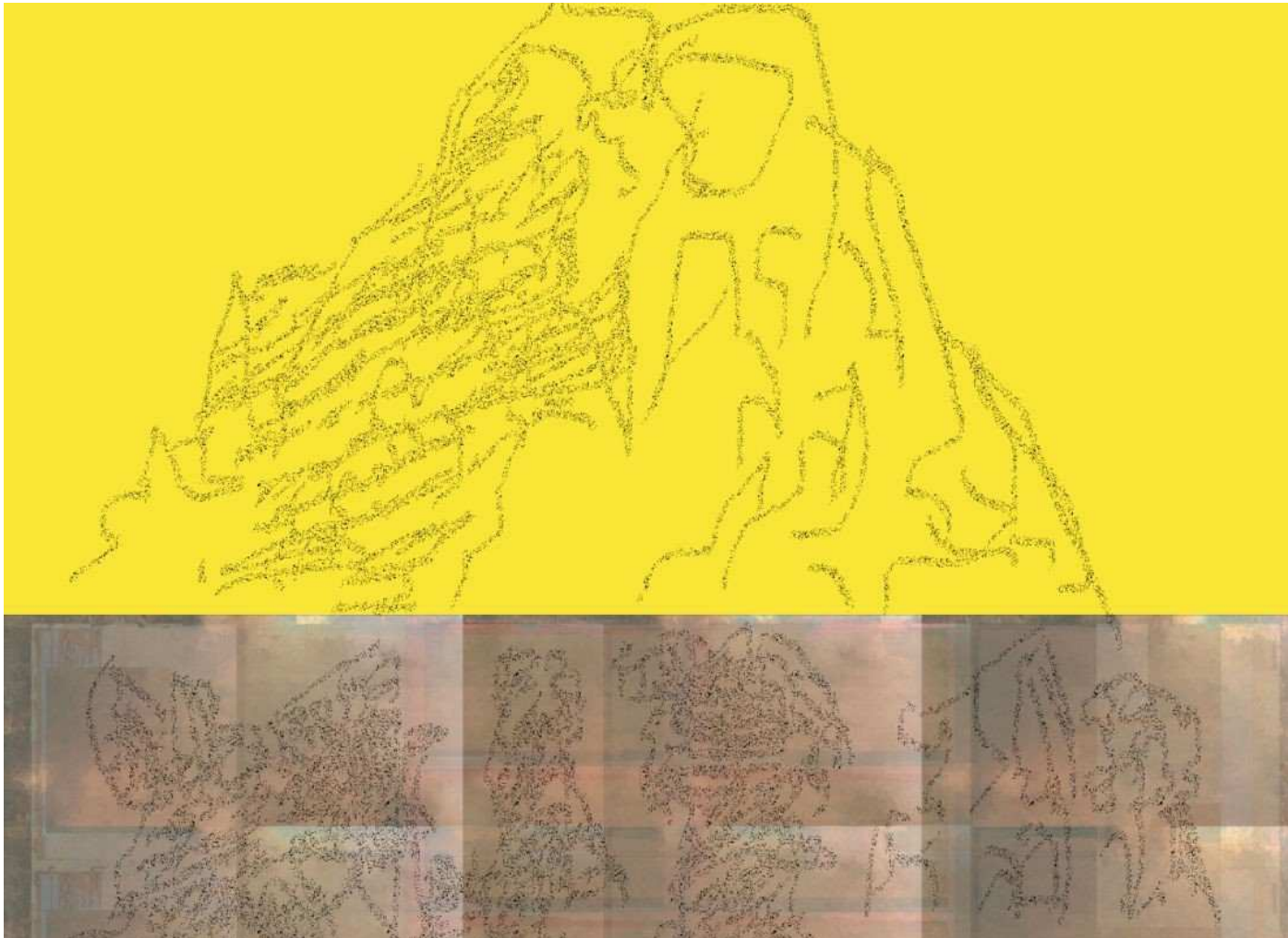
Ad-End Game 7 (Deterritorializing Tractitus to
-distraction).

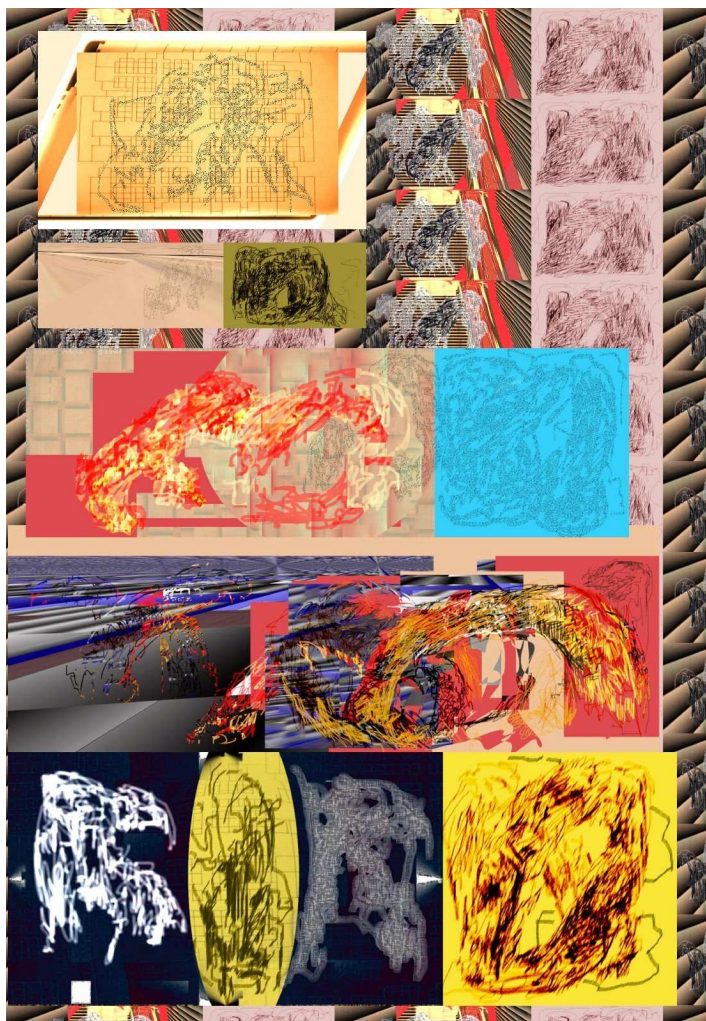


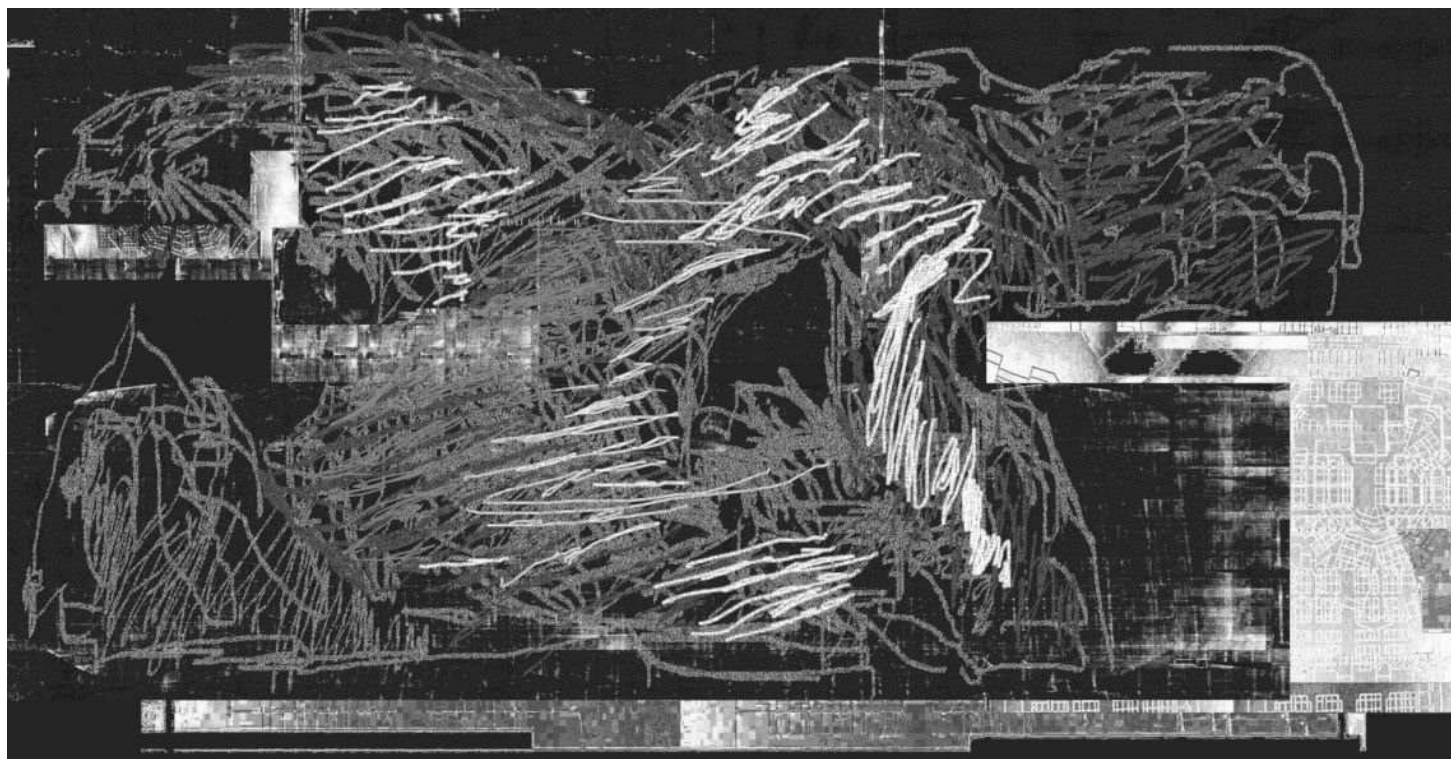
Shadow of spot light on drawing 1













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ABROGATION OR FLUX WITHIN A SYSTEMS RECOGNITION OF A METONYMY WITHIN THE RICOCHET OF MATERIALS TO PROCESS PROVIDES OF THE ROOT SKAR AS THAT ROUGH SHAPING OF THE INSCISIVE MODE AS SCRIPTASE TO SCRIPT INDICATES THE SCRIBES OWN ALTERING WHERE MEDIUM AND MESSAGE ARE NOT A SMOOTH ARRIVAL BUT A GATHERED HABITUATION WHICH HAS ALTERED ITS OWN GOALS BETWEEN EVOLVING PARAMETERS. IN THIS WAY DRAWING IS THE PHILOSOPHIC ASPECT AS A N ARTISTS STATEMENT WHICH IS THOSE ABROGATIONS WITHIN FLUX. HERACLITUS GIVES THE MATERIAL TO MIND QUOTIENT OF THAT PRE SOCRATIC APPEIRON OR GESTALT BEYOND MERE APPEARANCE BY WHICH LANGUAGE THEN EXISTS OF ITS OWN ARTS AND SO A PHYSICS TO PSYCHE METABOLISM OF RHETORIC IN THE SENSE OF CANONICAL FLUX. HOWEVER WITH THE ADVENT OF VIRTUALITY THE MYSTERIOUS PARMENIDES SUDDENLY NO LONGER SEEMS SO MUCH THE LEFT BEHIND COROLLARY OF RHAPSODY OF LOGIC SEEN AS LAGGING TECHNOLOGY AND WORLD OF PRAXIS AS THAT OF DEIXIS. FOR PARMENIDES WHAT ARRIVES TO MIND EXISTS AND VIRTUALITY RECONISES A META MATERIALITY OPERATING THEREIN WHICH ARE THE SKEW OF THE RULES OF ART (WHEREIN VIA PASSAGE THINGS EXIST SIMULTANEOUSLY TO PERCEPTION) AND SO THE ROOT OF SEEING IN THE PROTO EUROPEAN “WIER” TRANSCRIBED TO WEIRD SHOWS THE NEITCHEAN “UNCANNY “ (UNCANAY”)?)OF THE GAU- GANESH GNOMON CONNECTIVES. IN THE PIE HISTORY AG AS TO DRAW SHOWS IN AGNES OR SHEEP, THE SYNECDOCHE OF CULTURE BECOME AGHTIS OR SPEECH ACT AT THE ADVENT OF AGRICULTURE AND SMITHING AS THE HEARTH FIRE BECOMES GATHERED INTO AL- LOISIS KEYING AGHTIS TO RAGHA OR MOOD OF THE GAUGING. IN ARCHITECTURAL FIRMS THERE IS A LEARNING PROCESS IN A AN AN- TIQUE GUILD MODE WHEREIN POTENTIAL CONFUSION OF SPEECH IS TAKEN INTO A TEMPORARY SIGN LANGUAGE SYSTEM BETWEEN GROUPS OF “ASSOCIATES”. IN VIRTUAL DRAWING THE KEYING BETWEEN SIGHT AND SOUND FROM THE COROLLARY DIGITAL MUSIC (WHICH HAS ABSORBED THE WORD “ARTIST” WITH PARTICULAR VEHEMENCE) I NOTICE WITH SOME AMUSEMENT, GIVEN AS I AM TO RE- LATING INTUITIVELY TO MUSIC (JIMI HENDRIX USED MAPS OF HIS OWN MAKING AS HIS MUSIC READING) THAT WHILE I INDICATE A TRA- JECTORY BETWEEN RHABDOS OR FORKED ELEMENT LIKE SCEPTER OR SHEPHERDS CROOK WHICH IS A DIVINING AGENT (TOWARDS, WA- TER, MATERIALS, TERRITORY, , EVEN AS THE OPPOSITE ENDS OF A RUDDER) AND THE SINGULAR STYLUS OR SCRATCH ELEMENT OF GRA- VURE I KEEP MY HANDS ON THE KEY BOARD TO DRAW (LIKE FINGER PAINTING). SO THAT’S HOW I BECAME A KEYBOARD ARTIST..... BUT THE KEY PAD IS ACTUALLY ASIDE THE KEYS, WHICH MEANS THE KEYS ARE IN THE REALM OF PARMENIDES...

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ABROGATION OR FLUX WITHIN A SYSTEMS RECOGNITION OF A METONYMY WITHIN THE RICOCHET OF MATERIALS TO PROCESS PROVIDES OF THE ROOT SKAR AS THAT ROUGH SHAPING OF THE INSCISIVE MODE AS SCRIPTASE TO SCRIPT INDICATES THE SCRIBES OWN ALTERING WHERE MEDIUM AND MESSAGE ARE NOT A SMOOTH ARRIVAL BUT A GATHERED HABITUATION WHICH HAS ALTERED ITS OWN GOALS BETWEEN EVOLVING PARAMETERS. IN THIS WAY DRAWING IS THE PHILOSOPHIC ASPECT AS A N ARTISTS STATEMENT WHICH IS THOSE ABROGATIONS WITHIN FLUX. HERACLITUS GIVES THE MATERIAL TO MIND QUOTIENT OF THAT PRE SOCRATIC APPEIRON OR GESTALT BEYOND MERE APPEARANCE BY WHICH LANGUAGE THEN EXISTS OF ITS OWN ARTS AND SO A PHYSICS TO PSYCHE METABOLISM OF RHETORIC IN THE SENSE OF CANONICAL FLUX. HOWEVER WITH THE ADVENT OF VIRTUALITY THE MYSTERIOUS PARMENIDES SUDDENLY NO LONGER SEEMS SO MUCH THE LEFT BEHIND COROLLARY OF RHAPSODY OF LOGIC SEEN AS LAGGING TECHNOLOGY AND WORLD OF PRAXIS AS THAT OF DEIXIS. FOR PARMENIDES WHAT ARRIVES TO MIND EXISTS AND VIRTUALITY RECONISES A META MATERIALITY OPERATING THEREIN WHICH ARE THE SKEW OF THE RULES OF ART (WHEREIN VIA PASSAGE THINGS EXIST SIMULTANEOUSLY TO PERCEPTION) AND SO THE ROOT OF SEEING IN THE PROTO EUROPEAN "WIER" TRANSCRIBED TO WEIRD SHOWS THE NITCHEAN "UNCANNY " (UNCAY")?)OF THE GAU- GANESH GNOMON CONNECTIVES. IN THE PIE HISTORY AG AS TO DRAW SHOWS IN AGNES OR SHEEP, THE SYNECDOCHE OF CULTURE BECOME AGHTIS OR SPEECH ACT AT THE ADVENT OF AGRICULTURE AND SMITHING AS THE HEARTH FIRE BECOMES GATHERED INTO ALLOISIS KEYING AGHTIS TO RAGHA OR MOOD OF THE GAUGING. IN ARCHITECTURAL FIRMS THERE IS A LEARNING PROCESS IN A AN ANTIQUE GUILD MODE WHEREIN POTENTIAL CONFUSION OF SPEECH IS TAKEN INTO A TEMPORARY SIGN LANGUAGE SYSTEM BETWEEN GROUPS OF "ASSOCIATES". IN VIRTUAL DRAWING THE KEYING BETWEEN SIGHT AND SOUND FROM THE COROLLARY DIGITAL MUSIC (WHICH HAS ABSORBED THE WORD "ARTIST" WITH PARTICULAR VEHEMENCE) I NOTICE WITH SOME AMUSEMENT, GIVEN AS I AM TO RELATING INTUITIVELY TO MUSIC (JIMI HENDRIX USED MAPS OF HIS OWN MAKING AS HIS MUSIC READING) THAT WHILE I INDICATE A TRAJECTORY BETWEEN RHABDOS OR FORKED ELEMENT LIKE SCEPTER OR SHEPHERDS CROOK WHICH IS A DIVINING AGENT (TOWARDS, WATER, MATERIALS, TERRITORY, , EVEN AS THE OPPOSITE ENDS OF A RUDDER) AND THE SINGULAR STYLUS OR SCRATCH ELEMENT OF GRAVURE I KEEP MY HANDS ON THE KEY BOARD TO DRAW (LIKE FINGER PAINTING). SO THAT'S HOW I BECAME A KEYBOARD ARTIST..... BUT THE KEY PAD IS ACTUALLY ASIDE THE KEYS, WHICH MEANS THE KEYS ARE IN THE REALM OF PARMENIDES...

AGAIN: DEFINING SKER (TO THE ASKER) LIKE ASKING WHAT IS PHILOSOPHY...:

THE RELATION OF A SKEIN OF THREAD TO THE GREEK GENOSKEIN OR KNOWLEDGE OF STEERING IS INDICATED IN THE HERACLITUS FRAGMENT RELATING THE PATH OF THE CARDING WHEEL BOTH CROOKED AND STRAIGHT, THAT IS TO SAY NAVIGATING BY WAVE PATTERNS IS FROM THE CUT OF THE BOW, AND THE PUN OF BOW AND LYRE TO BOW ARE LINKED TO THAT OF "BIOS", OR THE COURSE OF NATURE IN ITS CURVATURES AND RETURNS. THE GREEK TERM EPIKARSIOS, TO CUT ACROSS THE GRAIN AS IN THE BIAS OF CLOTH OR WAVE PATTERNS. (IN LATIN THE VARIATION WAS FROM EPIKARSIAS TO " PHRASED "BIGASSIUS" (I AM NOT MAKING THIS UP OK...) HAS THAT LATER SOUND ETYMOLOGY BUT BIAS SHOW ALSO IN AN ODD FRAGMENT OF HERACLITUS THAT SIMPLY GIVES A LINEAGE AND TOWN, IN PRIEM LIVED BIAS SON OF TEUTAMES WHO WAS OF MORE ACCOUNT THAN THE REST (PRIEME IN ILIAD A GENERATIVE CHIEFTAIN) A SCORE, AND A PLACE ARE GIVEN EFFECT AND SKER OF THE PIE "CUT", CURVE, CARVE, SCAR, SCORE SHORE, CARNAL, INCARNATE, SKIRMISH, SKEW, CREW, SKREKW, SKIRT, SCOUR HAVE AN 18 CENTURY EMENDATION ON SCOUR AS MEANING TO HORSE THE COUNTRY OR REINFORCE AND SO FULL CIRCLE KER-KER AS CIRCLE BECOME A CIRCINGLE AS CIRCUIT RIDER SYNECDOCHE. EPIKARSIOS THUS SHOWS IN CATHARSIS, THE SENSE OF RELEASE AND IDENTIFICATION MADE OF GREEK PLAYS. THEREFORE WHILE SKER RELATES CUTTING I MYSELF RELATE IT CAREFULLY TO THE IMMERSION OF FIGURE AND GROUND WHICH IN THEIR STACCATO RESONANCE CARRY THE INFORMATION INTERCHANGE OF WHAT OCCURS AS MOTION DESCRIBES FORM WITHIN THE MOTION OF FORM -AND FORM OF MOTION AND SO ALL ITS CONJOINED EFFECT OVER DIVERSE SOURCES AND SKEWS AS SUCH EFFECT, AND THE READING THEN THROUGH THESE EVENTS . THUS REALLY IT IS THIS READING OR GENOSKEIN THAT MARKS GRAPHOS TO DRAWING AND WRITING AND THE WORD MEANING EXACTLY THAT:"I WRITE, I DRAW"...

“seeing light and thunder”

With Parmenides there is the discrimination of the idea of a zone to the very consciousness which must inhabit its own constructs. Where Heraclitus identifies creativity as the essential construct by which the perception is no less creative to the shared event in which sharing is a drawing upon that very creative resource Parmenides is careful to align to the idea of “men de” or the verbal construct of “on the one hand...” by which all cupolas may immerse: in his poem the Goddess arrives and takes his right hand in hers: that is one sees they are at cross purposes while speaking of agreement: Odysseus was not said to stronger than the suitors but rather he knew how to draw the bow: I would say then the bow was probably a reverse bow: needed to be held backwards, string pushed rather than pulled and then inverted and in this is the flux etymology of the transitive sense of a zone of being, Aletheia or the unconcealed as Heidegger harps upon reflects the harp or lyre as a sound box, the two hands on the opposite sides of the same string and aletheia relates to Tethys or the underground stream which of the zone of the muses relates enthenata or forgetfulness, to enthos, or immersion (the enthos- enthusiasm- rapture of the oracle priestess) thus standing aside from forgetfulness is only in relation to that immersiveness which is an abrogation- a necessary distribution of consciousness. The Akkadian or virtual ProtoIndoEuropean originary word-phrase “uru anna” or light of heaven is the root, as in Sanskrit it becomes anharanha or fully drawn bow (we can see the foretelling here) and anapurhanha or net, meaning towards the multiplicity of touching upon a subject matter of which the derive pyros or fire gives the idea of “purification” perhaps, fire sunders differences to their net effect in which vision takes in, for the Greeks, fire streaming from eyes takes in the world.

Thus the alter is like the net, a tableau, a presentation of the overall , an alter ego corresponds to the corollary of alethia or truth, as that which is its other. The Band Imagine Dragons in their song Fire and Thunder in a sense take the tradition of a band assuming an alter ego and relate their name, Dragon, as the same as the software program which teaches itself to recognize voices, in the song the word thunder is progressively learned within that paradigm by which the electronic guitar sounds like the voice (raised in popular culture it takes some doing to learn to recognize the melody of a symphony, which itself a kind of tableau or alter ego-ie whereas the guitar must learn to integrate the squeak of the hand placement the symphony has such an array of like static to individual instruments that it is its multiplicity which covers up the static rather than integrating.) What is the meaning of the name Imagine Dragons?- this plausible explanation is probably a pseudonym or alter ego- temporary construct meant as a serious joke.

Drawing Research Network: Net Art Consubstantiality In the Spirit of Drawing upon Subject Matter

Art about Art and Art and Language about Art and Language: in the spirit of drawing upon subject matter physicist note as in splitting laser beams to study recombining per gravity waves that receiving information is now in a new sense they describe as like hearing vision Yet this really has always been the case, i.e. that the senses are co-informing and consubstantial within , to begin with, the biological siting of ear to both balance and sound , and by extension, it is the sense of rhythm of intervals which is the principle informing all the senses such that in their co-involvement for example sound has color, words have texture. Heidegger's "Aletheia" or the general sense of coming across informed his drawing like word "dasein", in my case I am interested in broadening the view of language matrix as ProtoIndo European language building on Agricultural advent informed the Sanskrit sense of raga or mood, and Greek building then on this toward troping systems . I there fore devised projects here represented towards my own discovery of approaching the arts of drawing on inference as it were (anumeranha) The images here are culled from books and videos I have made which I indicate at end as further resources.

Net art (i.e. drawing research network) is a good place to start, net derives from a germ Akkadian resource : Ur anna- light of heaven which in Sanskrit becomes Puranha, the drawn bow and anapurhana- net, i.e. between them the extension of the sense of touch and space. In Greek this become Pyros, the purifying fire and a host of tropes, peon as ward, photon- mans allotment of light and so forth. In considering an etymology of flux it is of interest to me that Rhea or flux, and the "rh words as suffix or prefix indicating quickening divide over substance and the ethereal taken into a breathing emphasis on the word maintains an order derived from the ProtIndoEuropean Reg or order given to Sanskrit Rahga which for the Greeks in their name etymology of gods as Rhea of Earth and Sky Uranus and Gaia meets in general the sense of color as mood bestowed on offspring Aurora, Aura however meaning for the Greeks – currency, current events, eventuality.

My most recent works skew this sense of eventuality to a consideration of Artificial Intelligence at a remove: namely - Artificial Naivete.

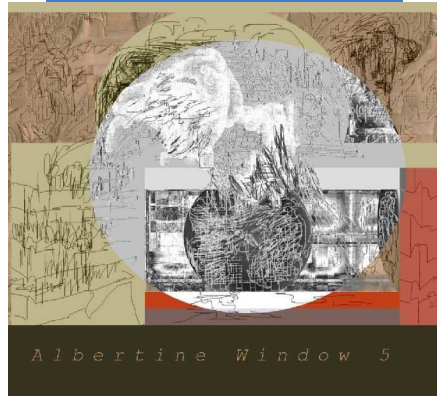
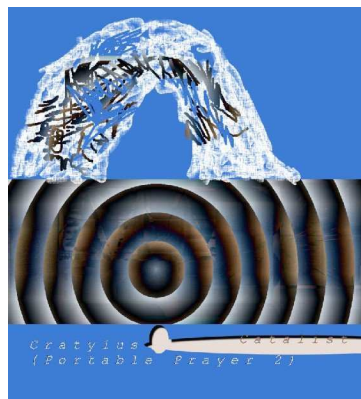
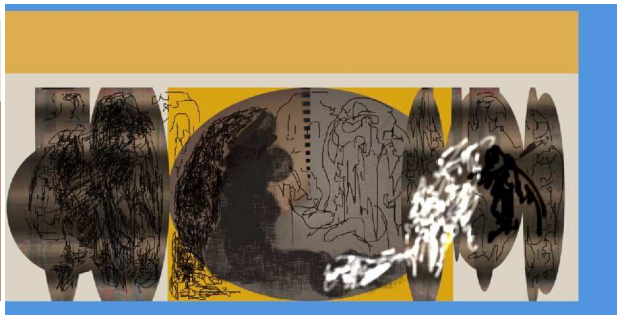
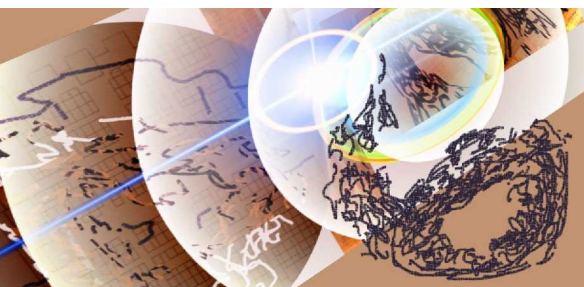
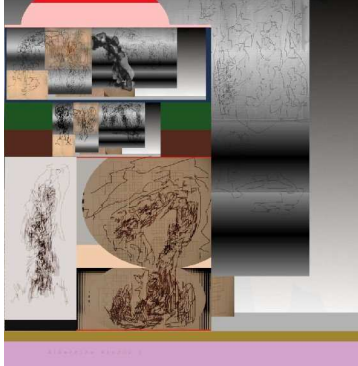
Drawing color has a naïve quality, the paint brush draws as the paint first presses against the brush, running out more against the canvas, or in fresco, the wet wall in morning grabs the paint from brush, the afternoon more give and take, evening a rougher more aggressive brushing in, the mood of the experience is wrapped in happenstance almost outside ones direct understanding. Similarly the computer to some extent imitates me but with differences that mark the references to meta mediums as open to my own mood of apprehending within the status of vision as transitive eventuality.(Michael Leja in Looking Askance makes the one very significant statement :”vision is transitive”. These are works involving a fan like wrinkle of the tube or scroll space- I give a wrinkle in the tubehouse as a metaphor. ... A series of drawings are influenced by a zine article by Robert Miller on Bernardino Licino in which I am interested in relating the Mediterranean sense of sculpting by cutting back from drill depths as a softening which informed by drawings has then that meta level.

These works devolved of an earlier series in which I was interested in the idea of a sculptors sketchbook, i.e. a book on large scale in robust materials, configured into their allegory in virtual space. The idea of bending space is my interest, the sculptural bent is in the Pie Kir or bend, and informs circle and square alike sculpture as a bending comes from this flux etymology by which sculpture relates to culture

This in turn comes of an interest in "insecione" as relating scission and decision as cognates of Skar or the coursing of material expression lent to "sculpture"... per "Ad EndGame: i.e. reference to Ad Rheinhardt's etching indicating cultural zones interacting with art as such culturization: his imitating of Piranesi's post Incarcerati period, in which he catalogued monuments gives a sense of re evaluating that effort as having its own odd artistic "scesis onatum" (borrowed in a sense by such as Serra's list of sculptural words.

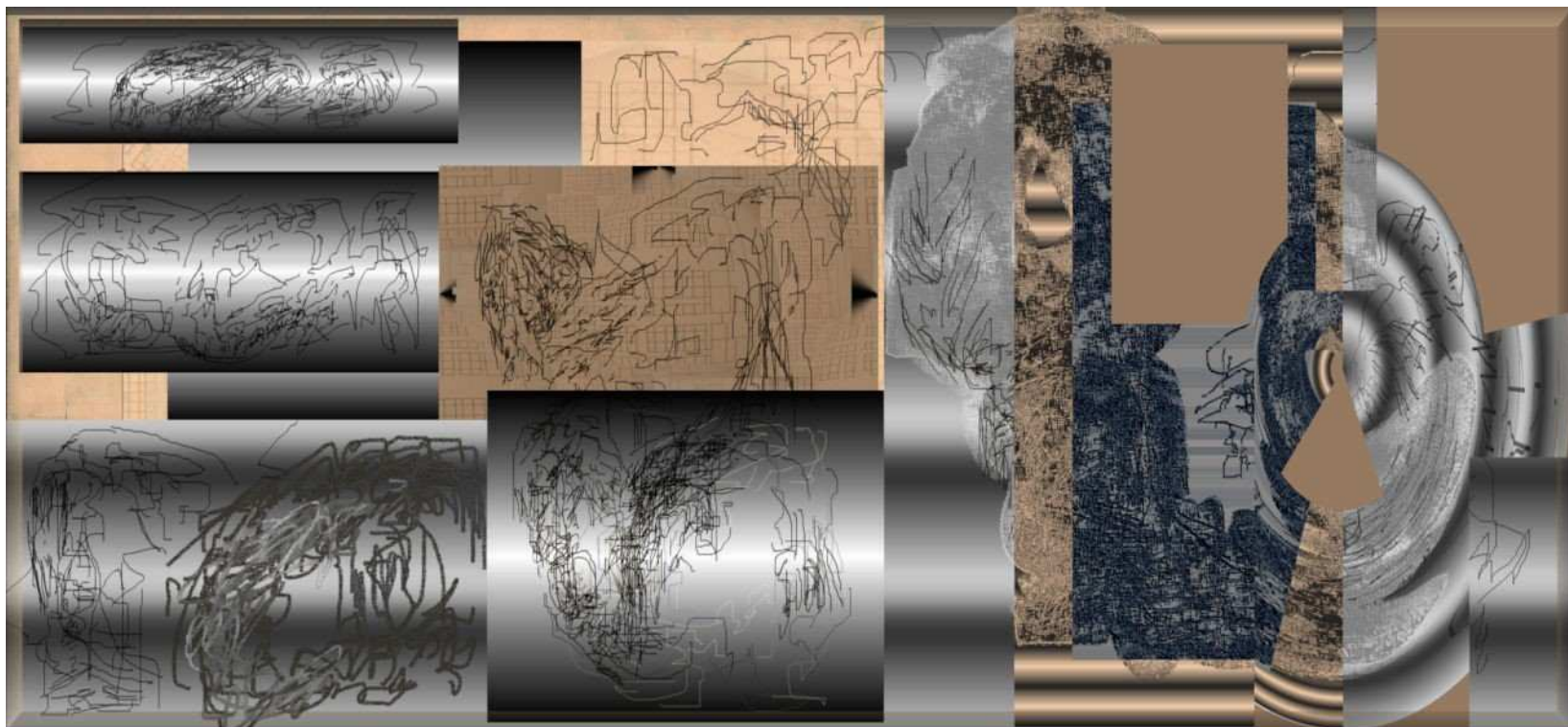
Albertine Window is a series predicated on Miekha Bals suggestion that Proust's Albertine was not a person but set of conditions, sort of like "Kilroy was here". I have added in some cases "with Continental Drift" i.e. adding the actual degree continents drift per year as a measure within the picture. The conditions I court are a sense in the metaphysical realm that a cylinder like form can involve like a printing cylinder in which the sense of gravure has a whole new sense of spatial extension, a different topology describes what becomes of the event.

Albertine Window: An idea referencing Miekha Bal's suggestion that Albertine is not a person but a set of circumstances, like 'Kilroy was here: I have use the idea of an Architectural Albertine window which inherently compresses an architectural vista to tableau as the realm as well of virtual integration of space as a matrix of synechdoche

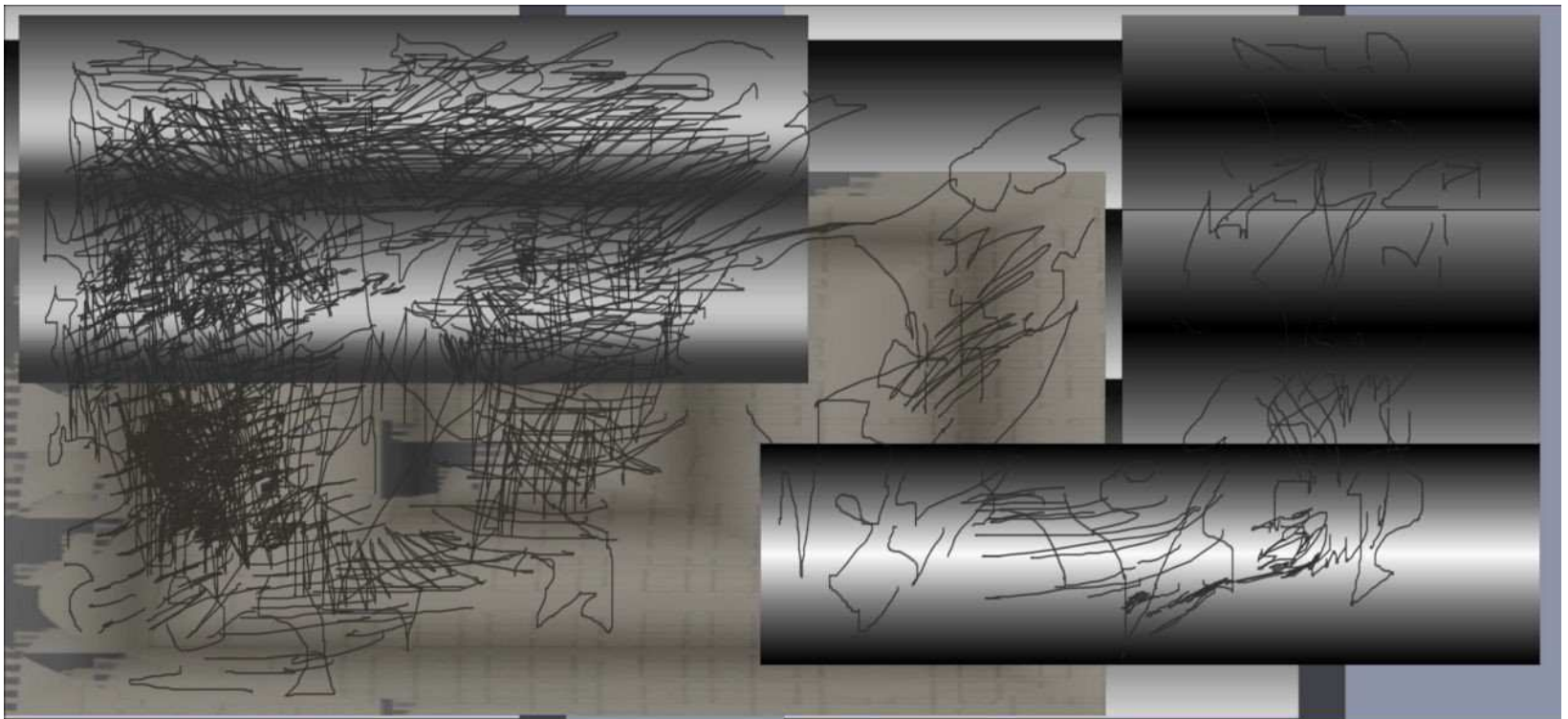


Trunkline:

Drawing upon subject matter, through, away, drawing conclusions, inference, water, smoke, fire, our language heritage from the Proto Indo European agriculturization refers material making as a nexus of words, ag of draw to agnes as sheep, ahgtis, speech act, agha, awe, and so forth, while Sanskrit built on the PIE has some 300 words for drawing which function as verb to mood, and for example link anna paranha or net, and Puranha , fire, to pyros of the Greek, fire and peon, word, anwya, net as tableau. Therefore in considering Michelangelo's idea of a sculpture rolled down a hill to arrive at its nexus or trunk, the same can be thought of words by releasing the suffixes and prefixes to focus on the PIE morpheme or root word centers, which then is the idea occasioning this series...

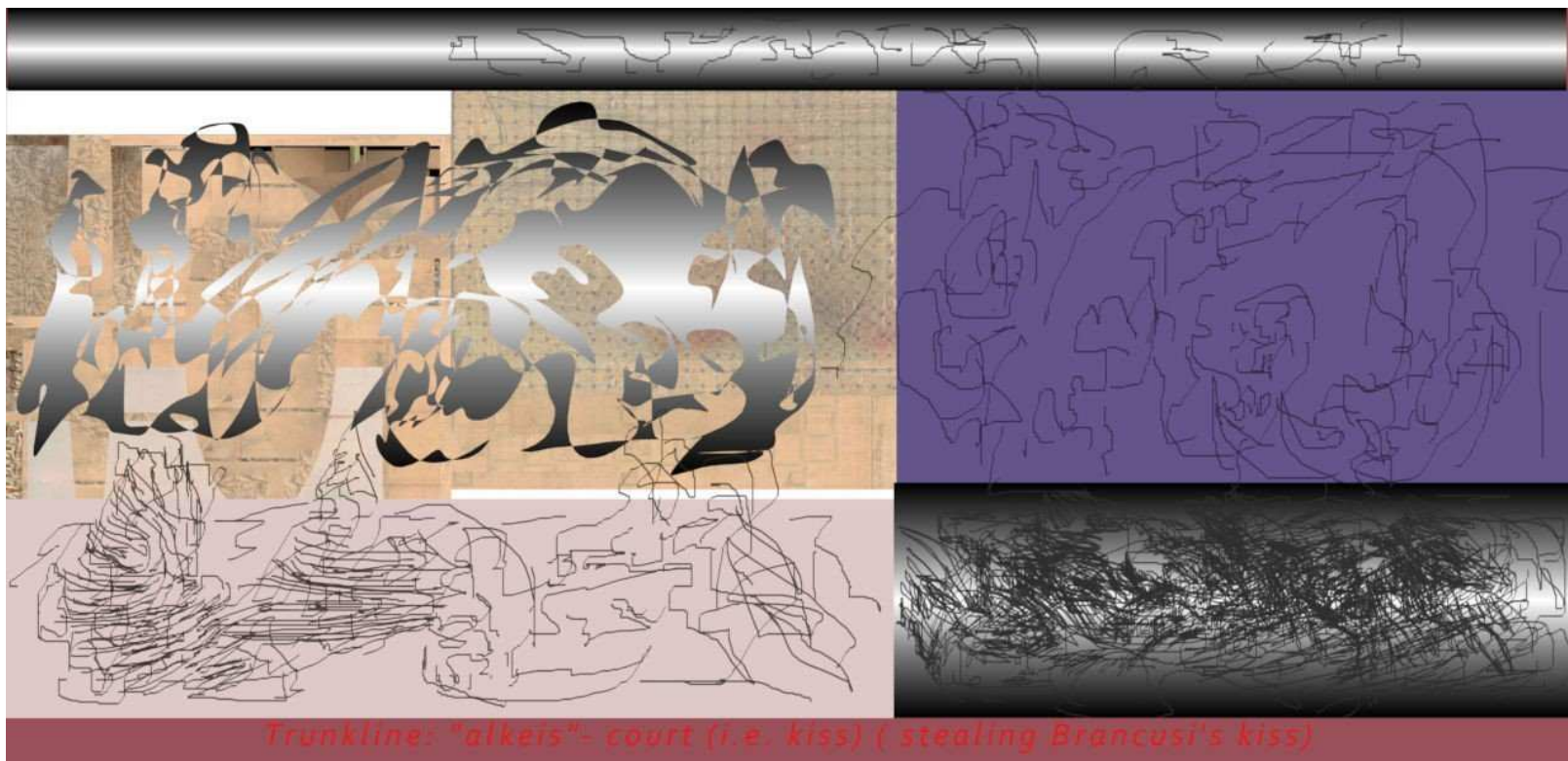


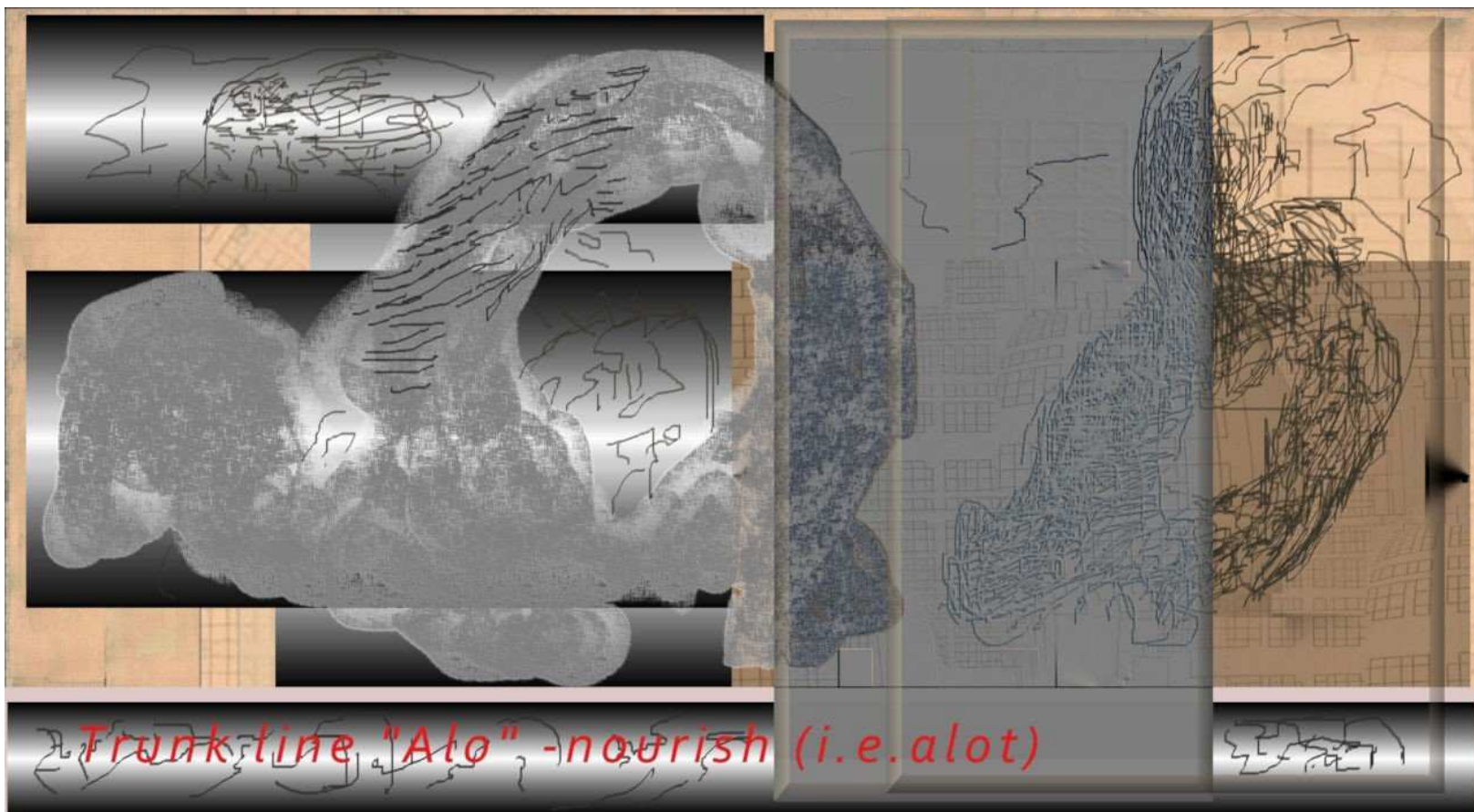
Trunkline "Aiquos" even (i.e equal to aqua)



Elephant and Ram Mindfulness Vvoid and Nachtraglechkeit of Trunkcated Modernisms as Enellage Mosaic of Angelo sysyphus and Guandara to Ganesh trunklines of Janus Etchants and Koinos

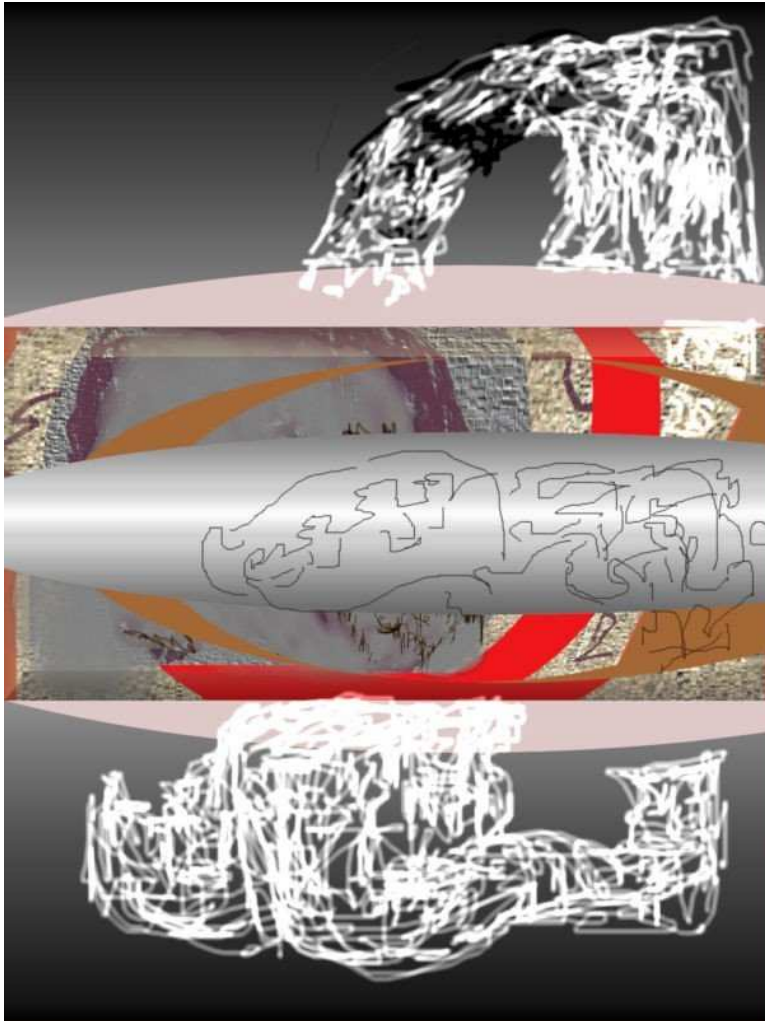




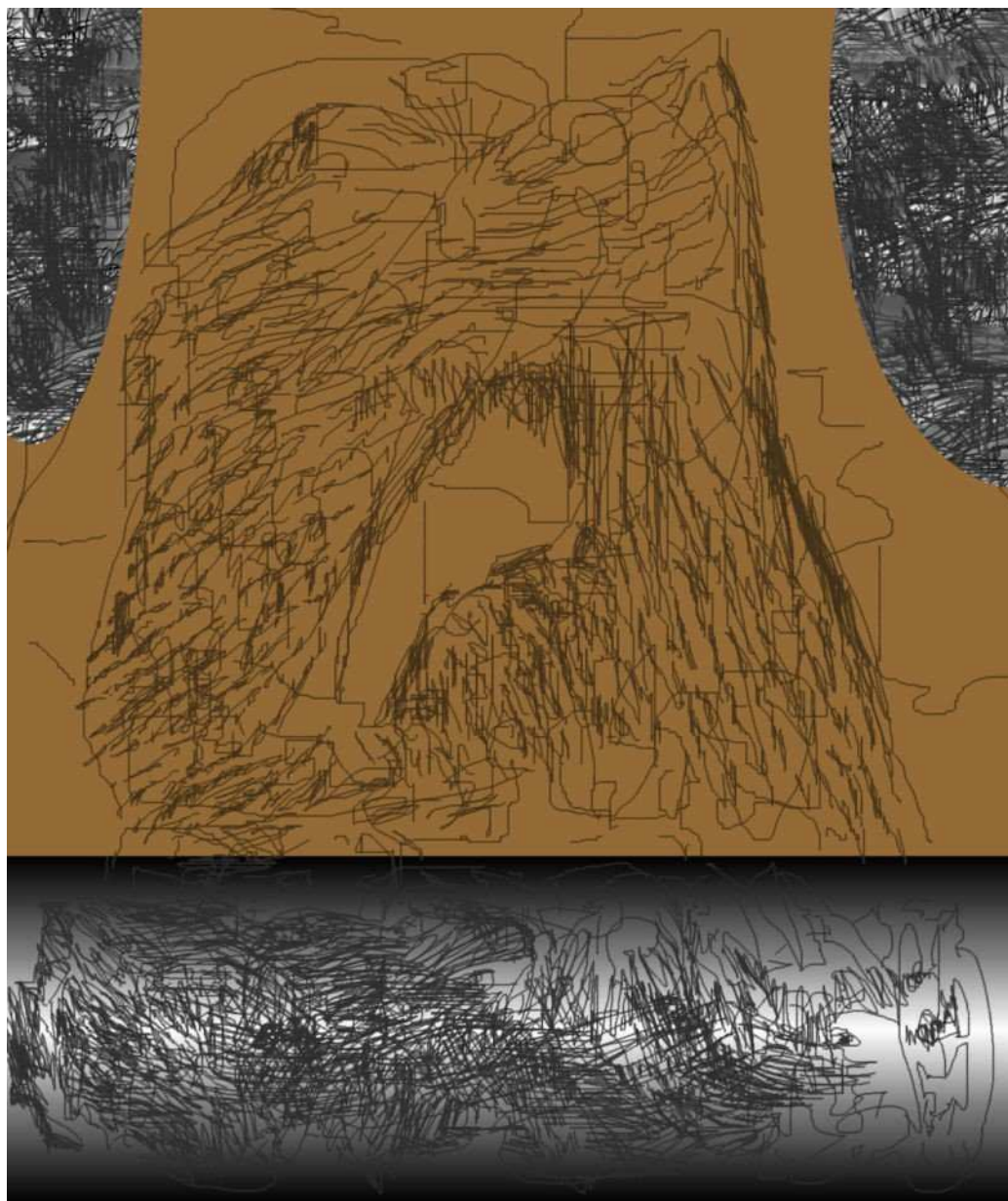


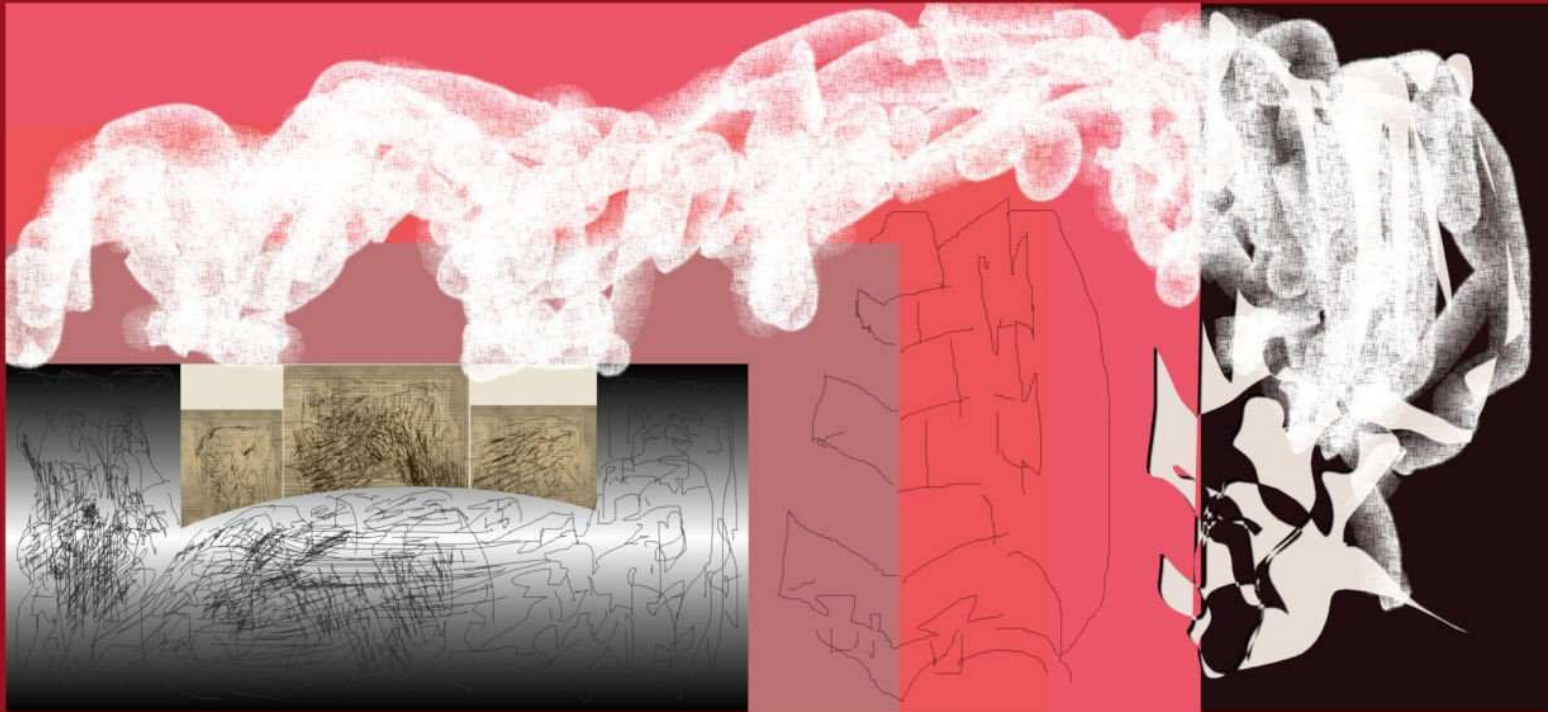


trunkline: "aljos" -another (i.e. alias,



Trunkline-"alkejo" -protect (i.e. balk).





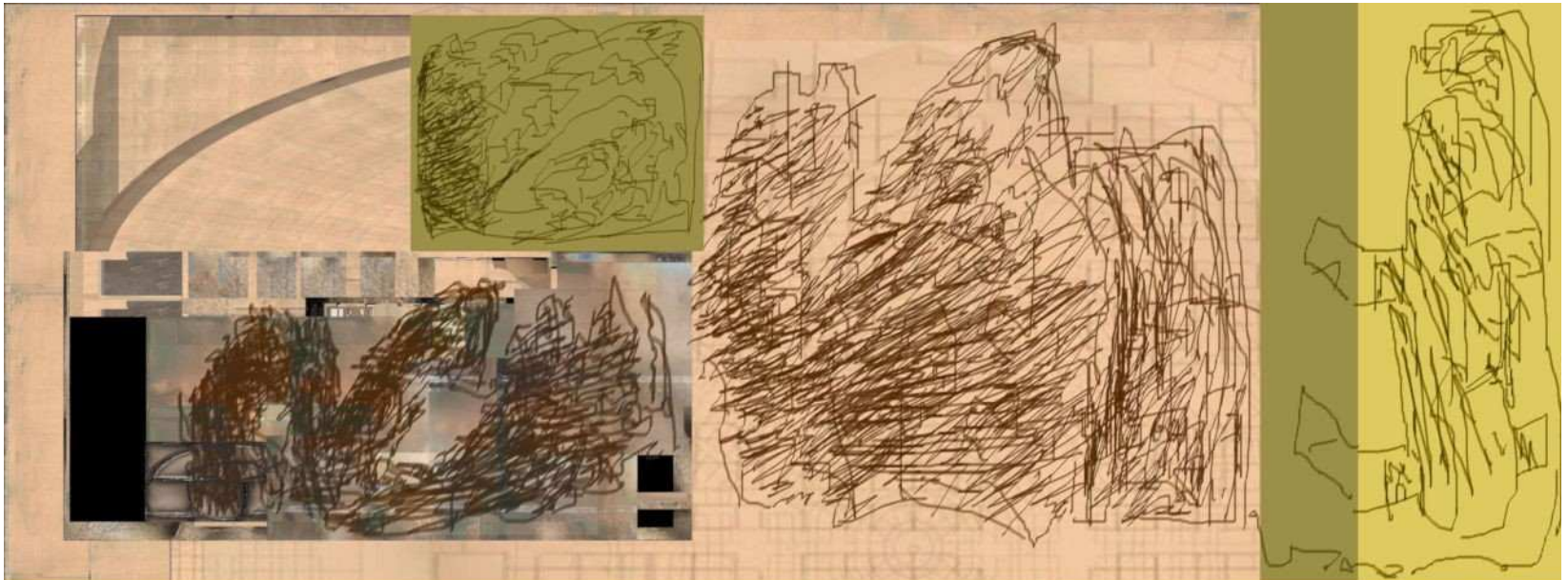
Trunkline: "ski" = cloud (i.e. skein, Greek Genoskein- to know-steer....)

Trunkline: "abhreau" - reach, raise (i.e. berm, brew, brow)



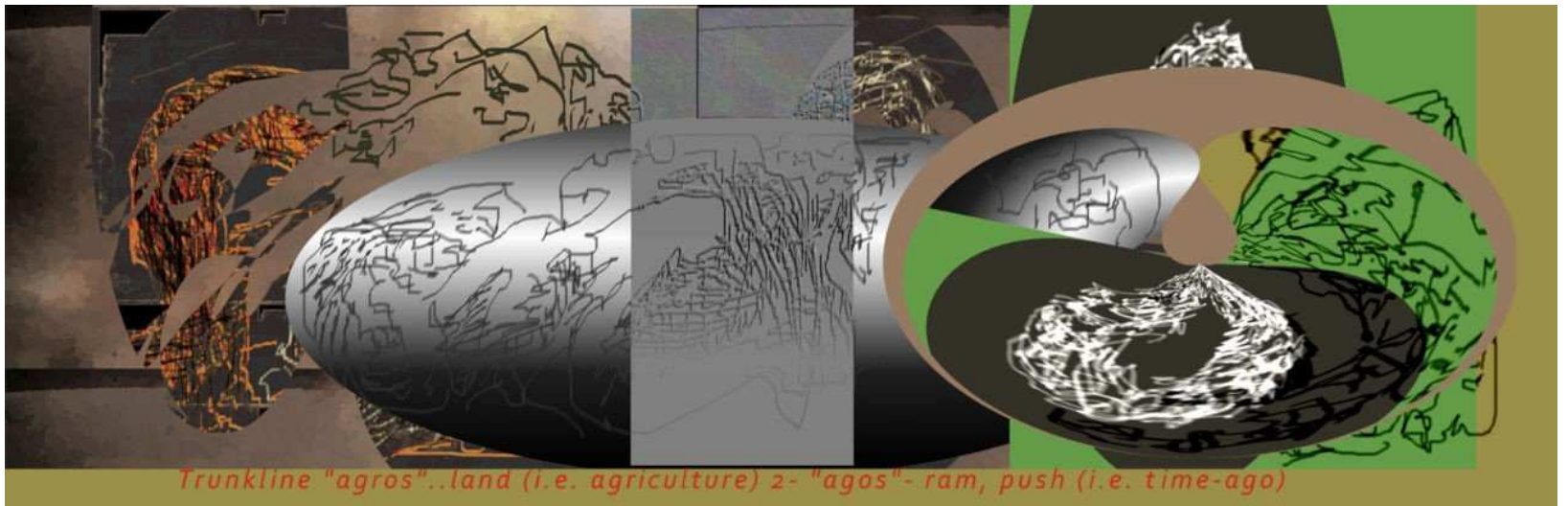






Trunk line- "teng" -soak(i.e. tincture, immersion)

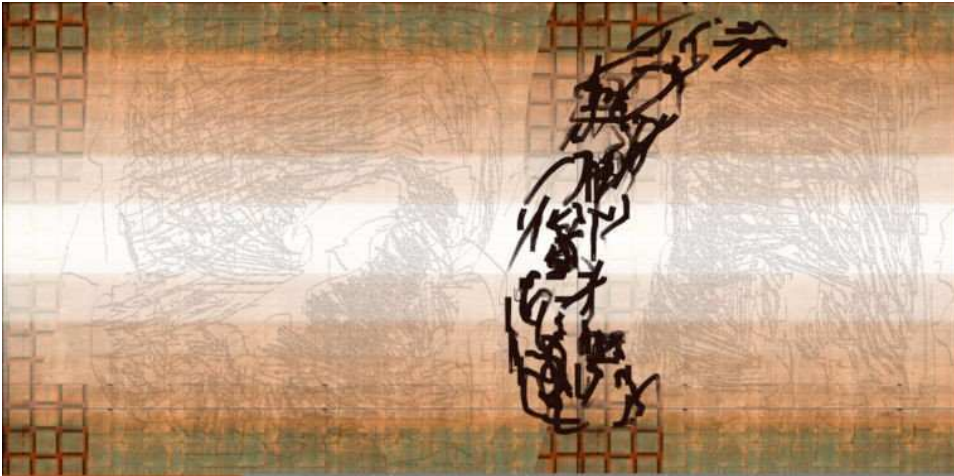




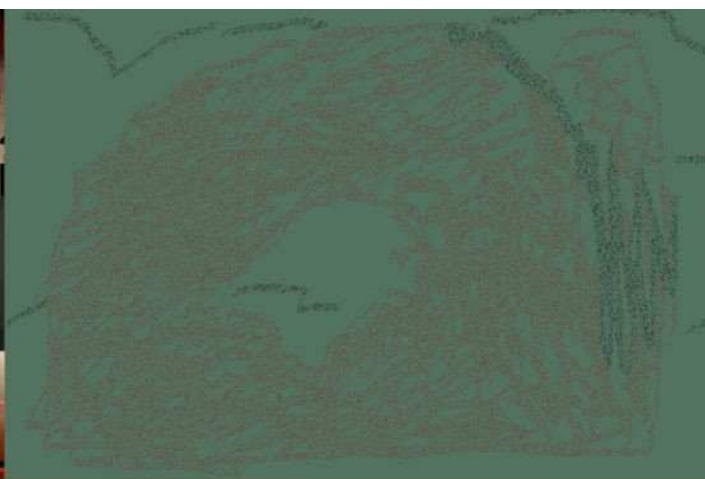
Trunkline "agros"..land (i.e. agriculture) 2- "agos"- ram, push (i.e. time-ago)



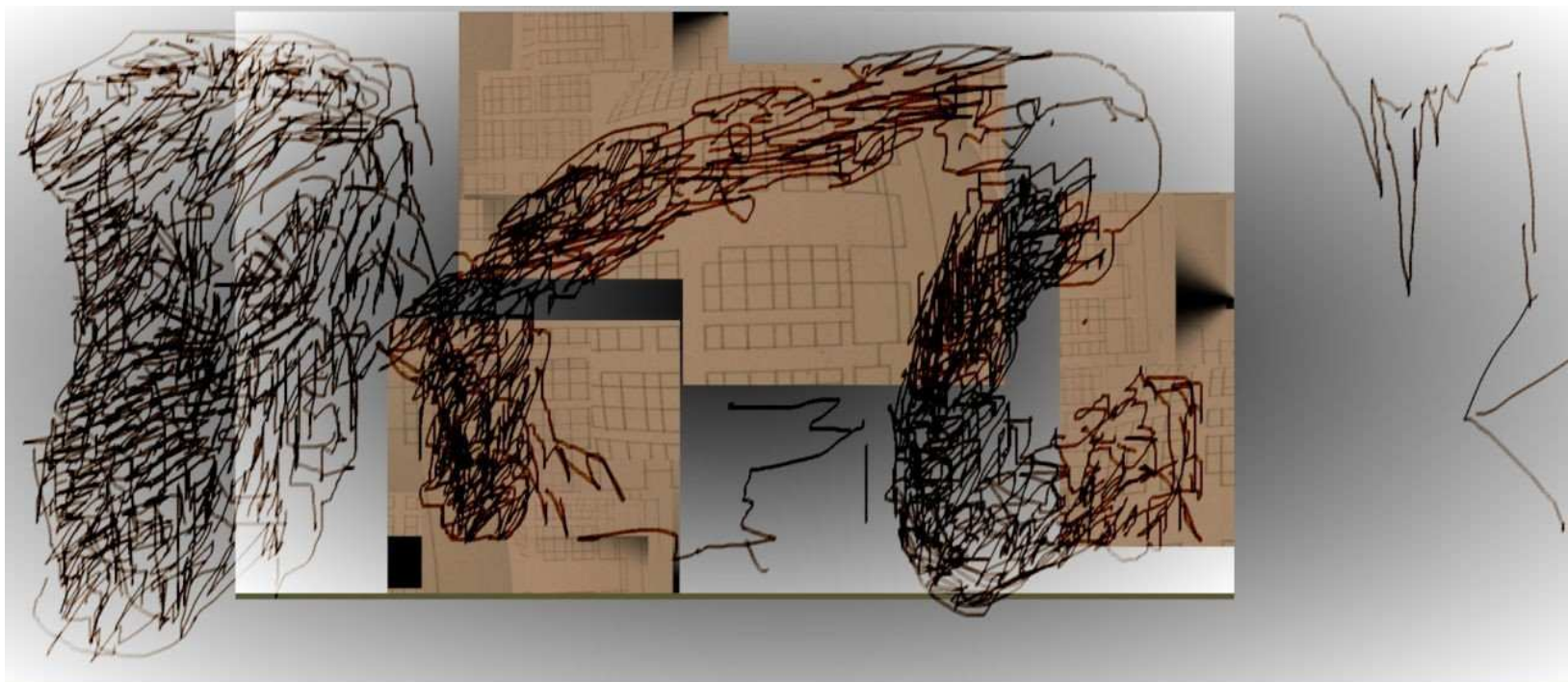
trunkline: "asdais" -honor (i.e. dais) (azure?- honor the day...)



trunkline: "Aiskros" = clear (i.e. across or Greek Acropolis or esero)



Trunkline: "Arjai" -set out (i.e. cargo)



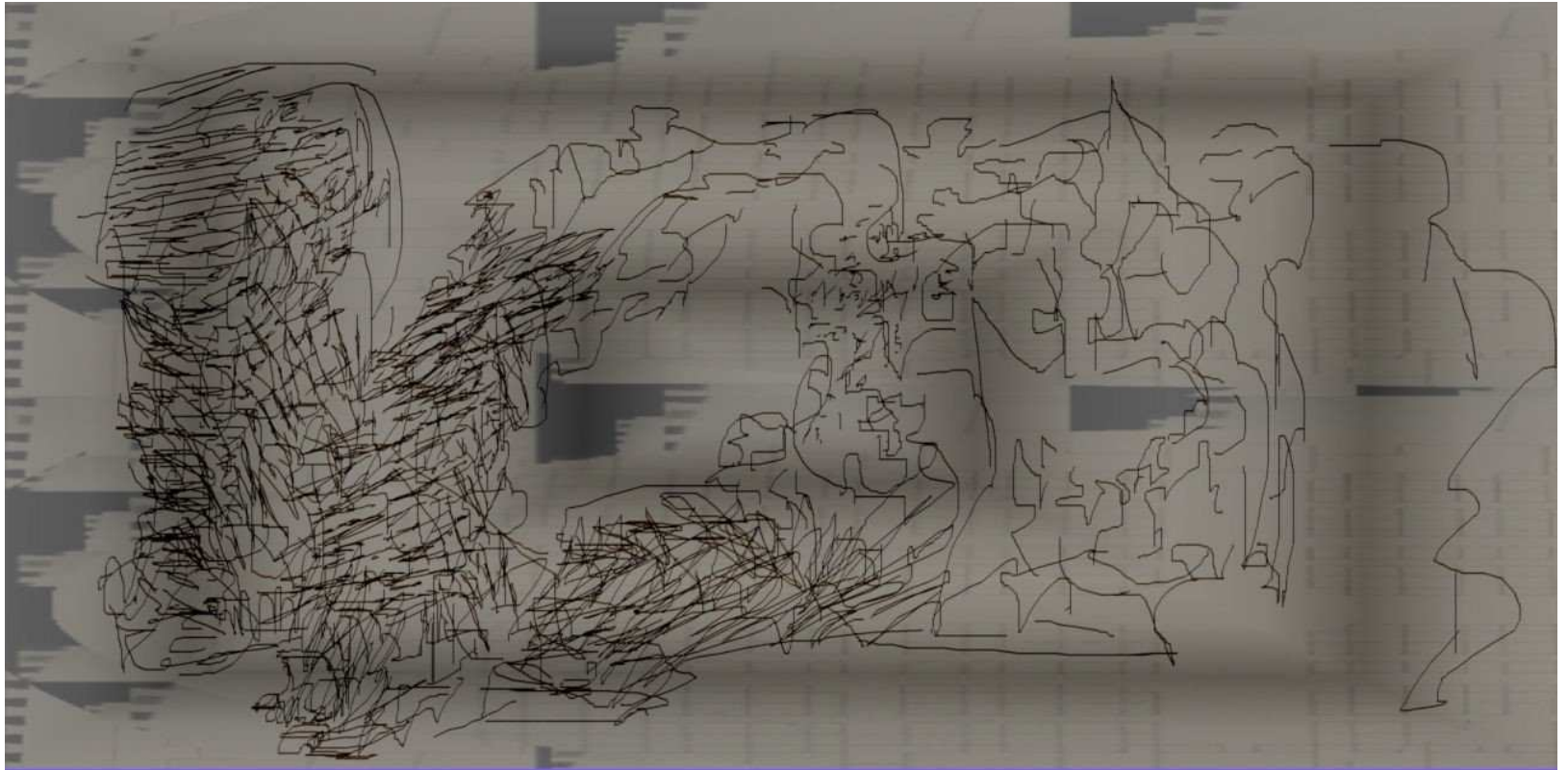
trunkline: "adho"-burn (i.e. adhumbrate)



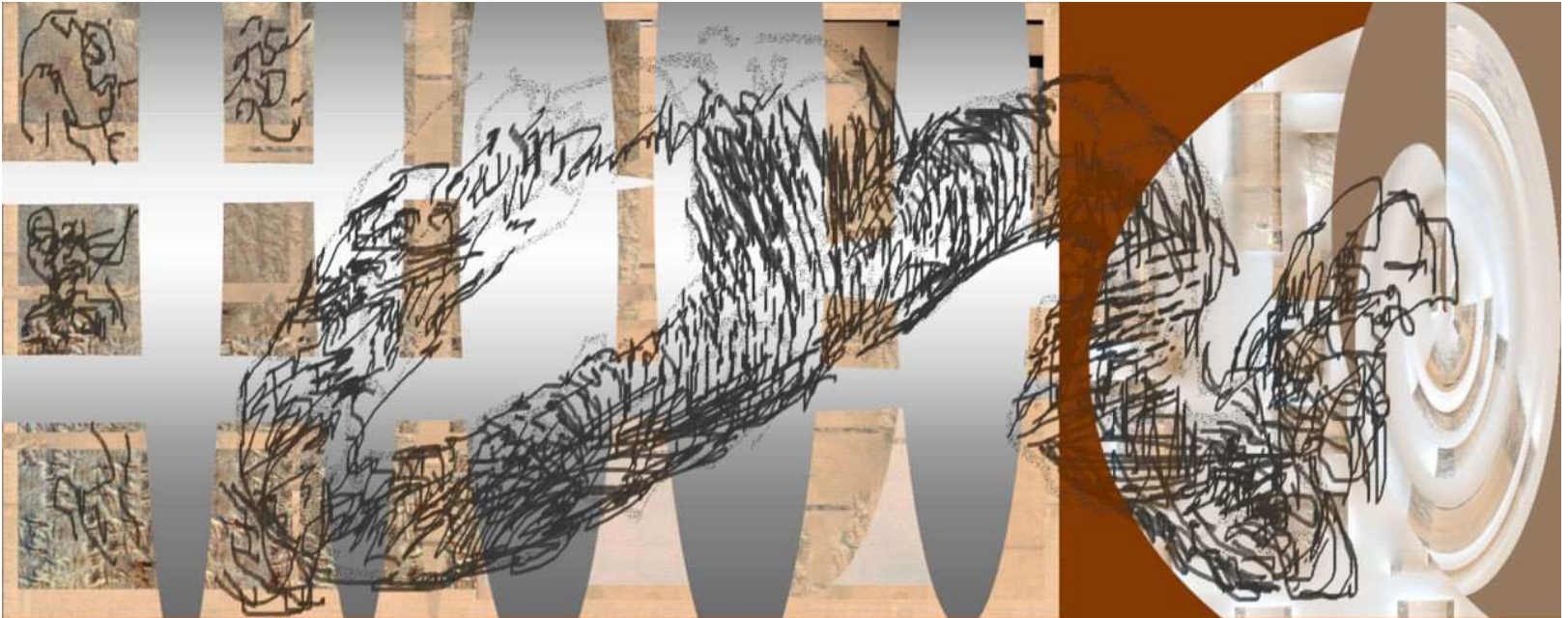
trunkline: "aidos"- home (i.e. raid)



trunkline: "Ainos" = belong (i.e. any)



Trunkline: "Aigos"= even...(i.e.- again).



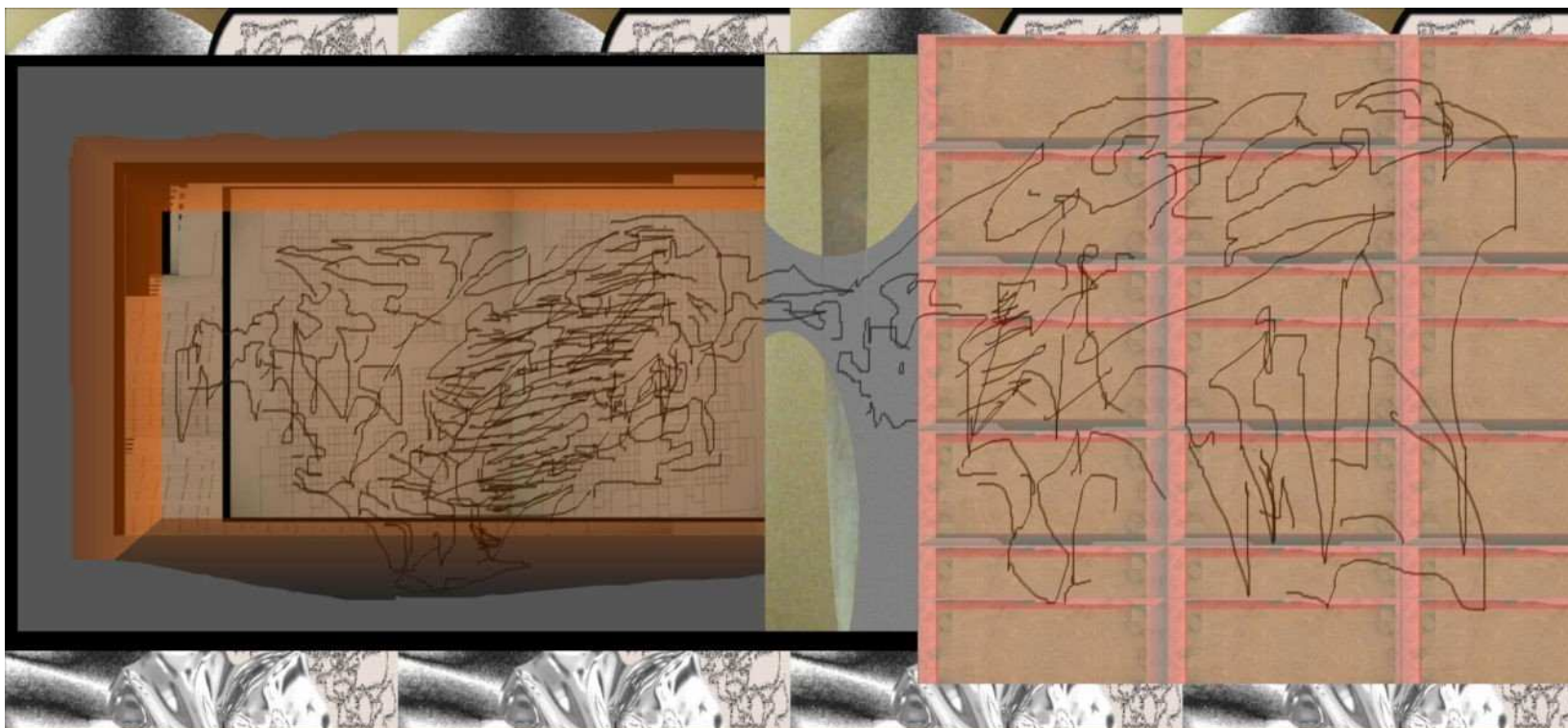
trunkline: "atmos" (breath)



Trunkline: "aidjos"- moisture (i.e. adustment--> damping paper to get it hot off the press...



Trunkline: PIE Ausosa- dawn (i.e. associate)



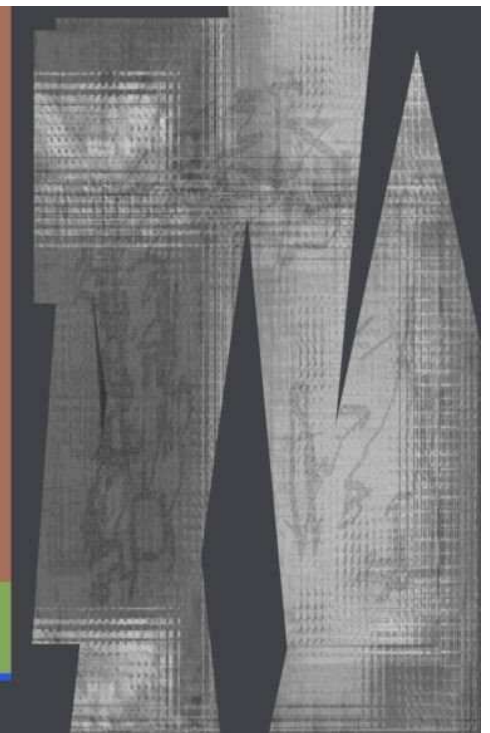
Drawing as maps of discursive links in a material argument.

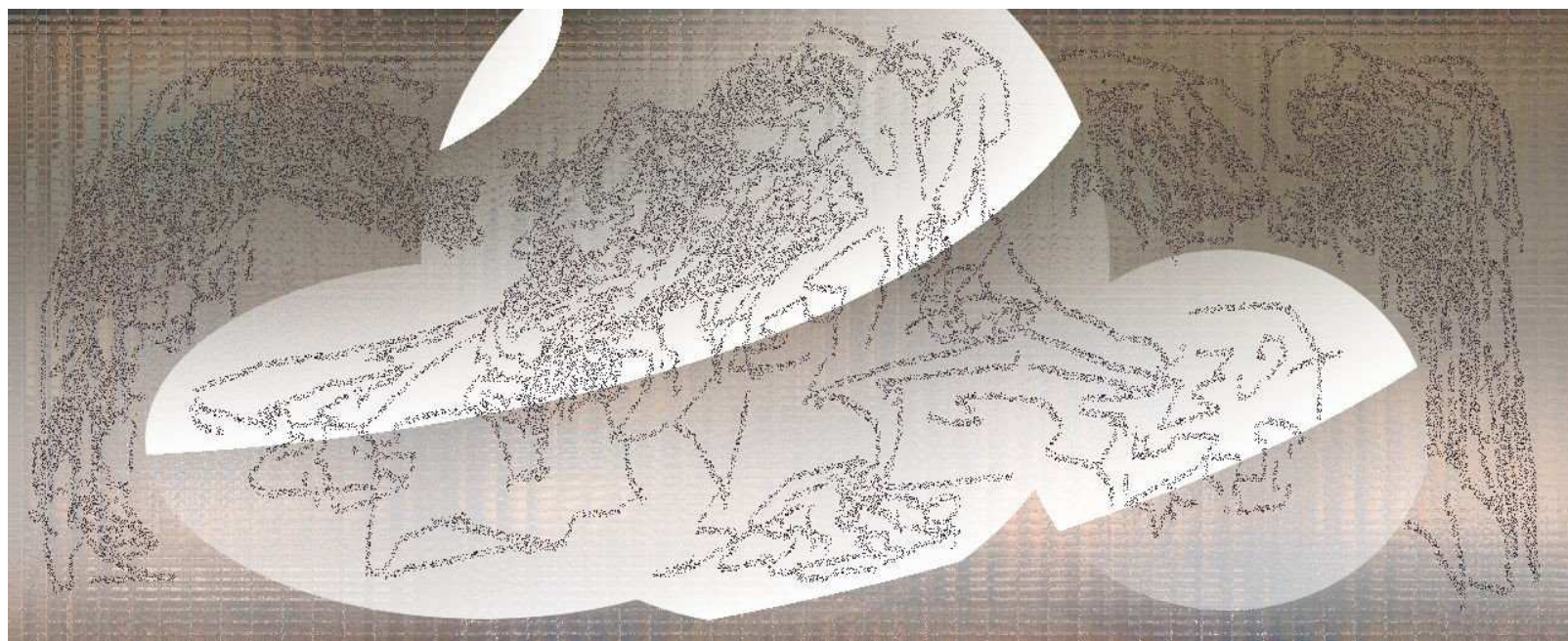






Philadelphia Glass Gates Nachtraglichkeit 4



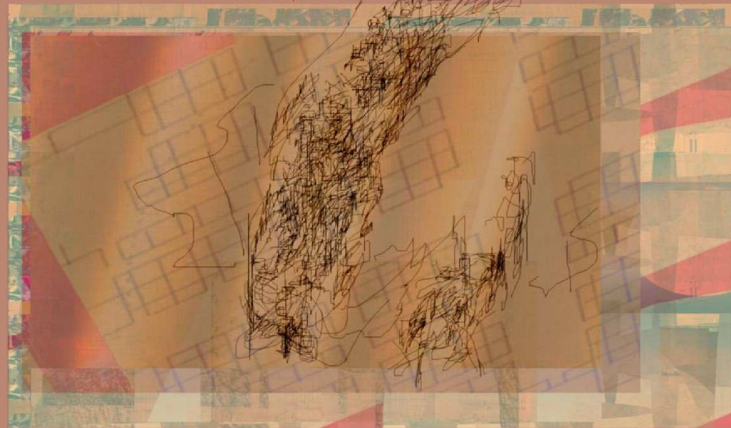




Talkies

**HERCULES SEIGERS SEEMED TO ASK OF THE ANGELO EPIPHANY AND
VINCI VIRGIN-ROCKS: WHAT IF CHARACTERS LEFT? -LANDSCAPE VIEW
AND LIKEWISE LUCINI SEEMS TO WONDER WHAT IF THEY STOOD UP?
[THE DRAPERIES NO LONGER FALL BUT SPREAD AND VIA HIS DIRECTION
TO THE EXPERIENCE OF ARRIVING TO HIS ART...**

**ART ABOUT ART
ART AND LANGUAGE ABOUT ART AND LANGUAGE
AT THE ROUNDABOUT**

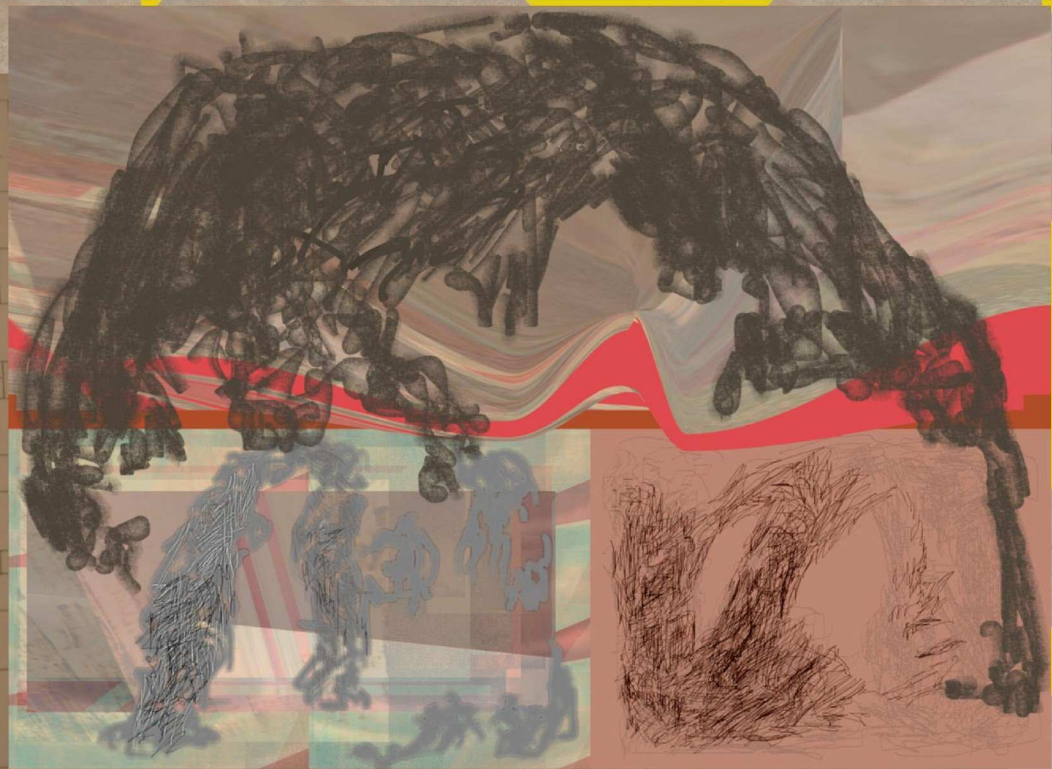




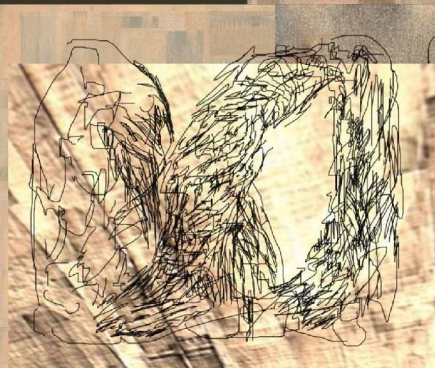
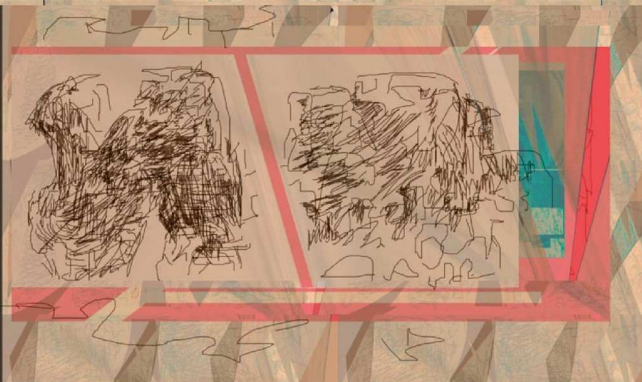
ART ABOUT ART AND ART AND LANGUAGE ABOUT ART AND LANGUAGE

CUPOLA COPOLA

THE APPARENTLY PLACID DRAWINGS OF LICINIO ACTUALLY HAVE AN INNER DRAMA COMPOSED OF THE SPACE BETWEEN THE HANDS OF THE FIGURE AS COMPOSITIONALLY VERY DYNAMIC AND PROVOKED BY THE FIGURE ITSELF, A CONNECTIVE SPACE THEN AS COPULA, THE TRANSITIVE PRESENCE, CONTRASTS AND COMPARES WITH HIS COMPETITOR PORDENONE WHOSE COMPOSITIONS EMPHASIZED A COMPOSITIONAL CUPOLA, PARTLY ARCHITECTURE, PARTLY A META ARCHITECTURE SUCH AS IN IMMACULATE CONCEPTION OF CHURCH OF CORTEMAGGIORE WHICH GIVES A VERY CONVINCING PROTOTYPE OF BERNINI'S BALDUCINO.



**TIENTAI
(EARTH SKY/: GARDEN STONE)
TOPOGRAPHICAL/ TYPOGRAPHICAL
ROOM W. RED LINE AROUND/FAUX DOOR-WINDOW
(SAN MARCO)
RED PAVILLION SKEW
DRAGON AND WATER
MIRROR WARD
(FENG THE HOUSEHOLD DIRECTOR STORY OF STONE: FENG
SHUI DRAGON WATER MIRROR THE STRIPS OF MIRROR
CUT FROM IMPORTS AS DÉCOR, EARLY COMPUTER.**

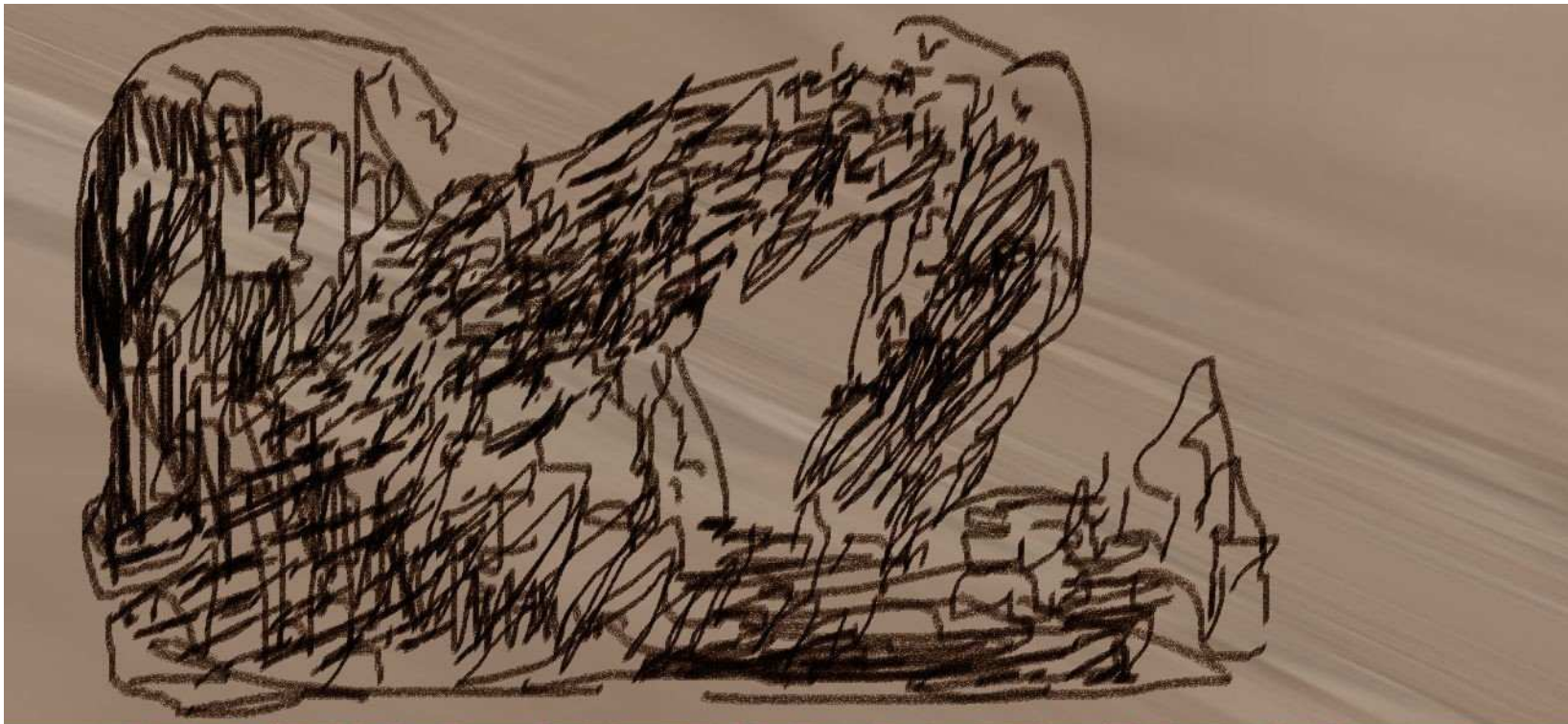




CELLULITE INFECTION-IMPACTED SKIN'S CAPILLARIES SEND SUPEROXYGEN



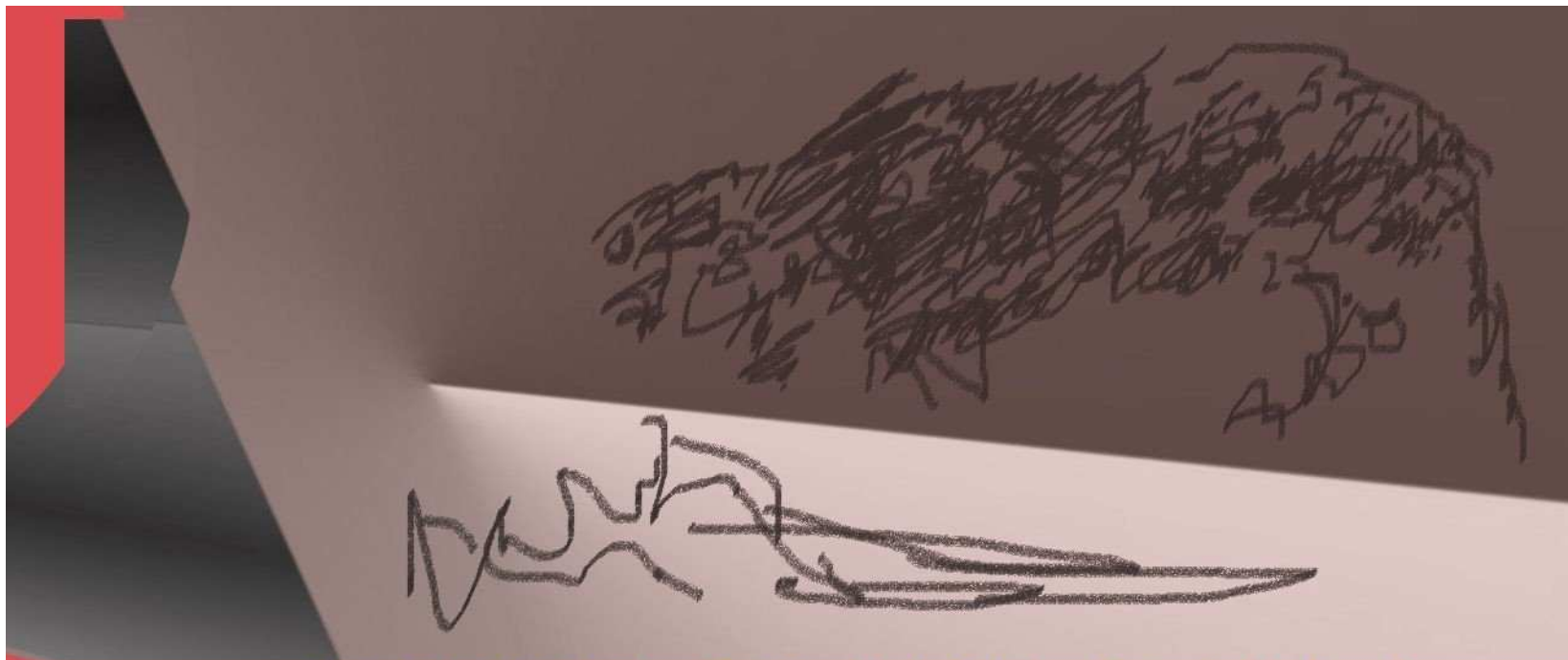
XLPTURE ON FAST TRACK 2



XLPTURE ON THE FAST TRACK 1



XLPTURE ON FAST TRACK 4

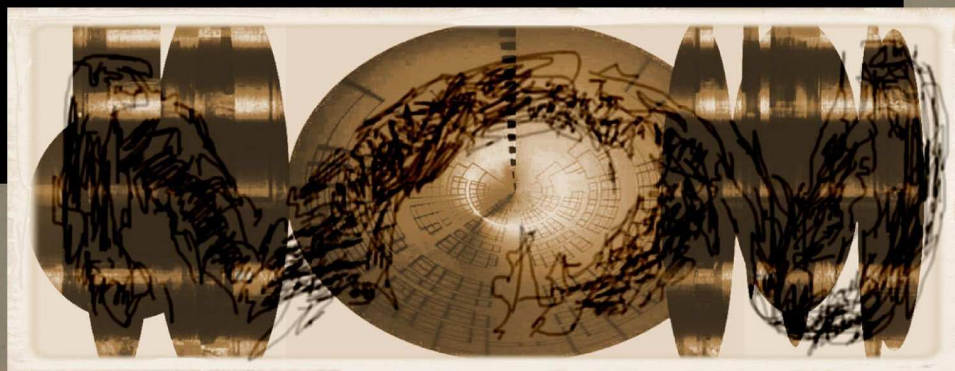


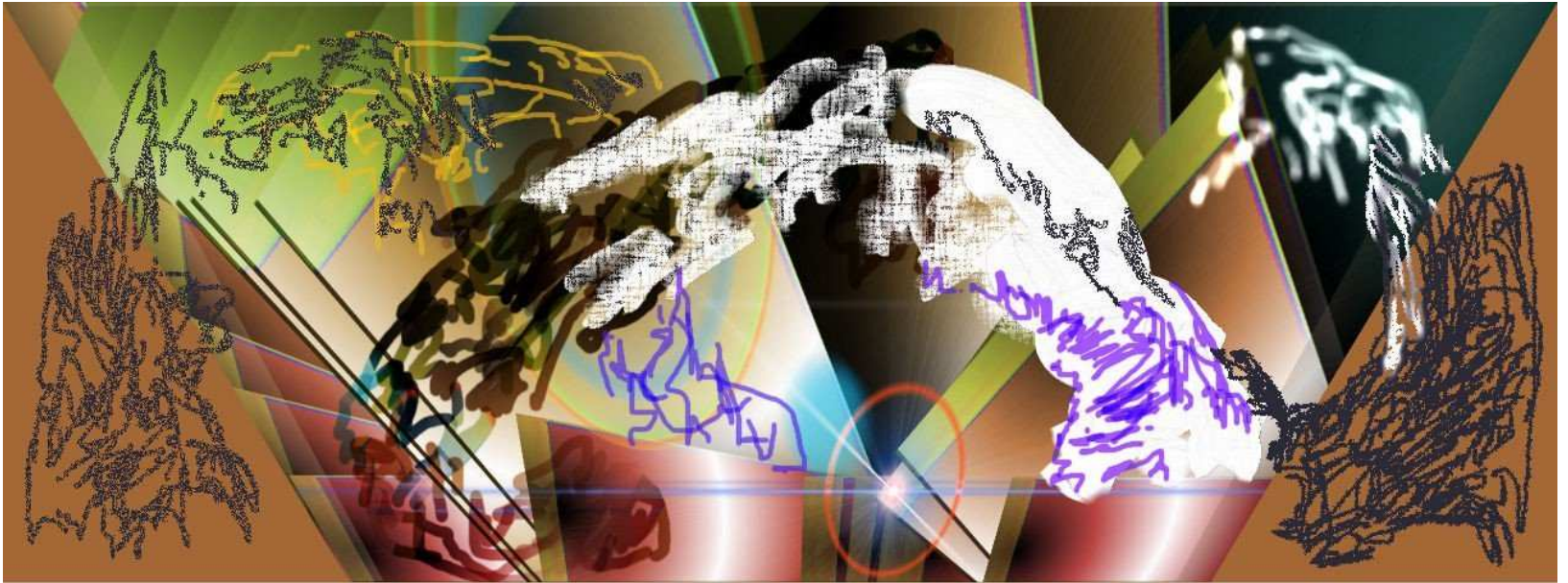
XLPTURE ON FAST TRACK 6



SKER SCAN SKEW OF ART FLUX MORPHOLOGY AS DRAWING THROUGH THE COMPARATIVE ANATOMIES OF ART SUBJECT TO LANGUAGE AS SUBJECT IN THE MAKING THE CULTURAL LEARNING CURVE- KER KER SCULPTURE CULTURE SQUARED.

RHABDOS: DIVINING ROD SPLIT, AND STYLUS , SINGULAR , SHOW THE IMPLEMENTATION OF SKER PER KER OR BENT AND SKAI OR CLOUD AS SHOWING THE ROTATION FROM CENTER TO EDGE AS THE FORMATIVE DISTRIBUTION OF SIGHT AS SEEING VIA THE IDEA OF DRAWING UPON AND THE CULTURAL LEARNING CURVE (SKER IS THE CULTURAL LEARNING CURVE) .TRIMARAN 1- PROTI INDOEURAPEAN, SANSKRIT, GREEK, COMPLETELY OPPOSITE JAPANESE WHICH IN THREE LANGUAGE SECTIONS OF ITS STRUCTURE INDICATES, HAN OR MONGOLIAN ORIGINS, POLYNESIAN AND CHINESE, THUS A POLYGOT PIDGIN OR EPISODIC CREOLE OF HANSEATIC LEAGUE LIKE LEGACY OF CUMULATIVE CULTURIZATION. I WOULD SAY THE FIRST TRIMARAN DONATES TO THE SECOND VIA PASI OR PERSIAN INFORMING THE MONGOLIAN HYPER TRAVELS.





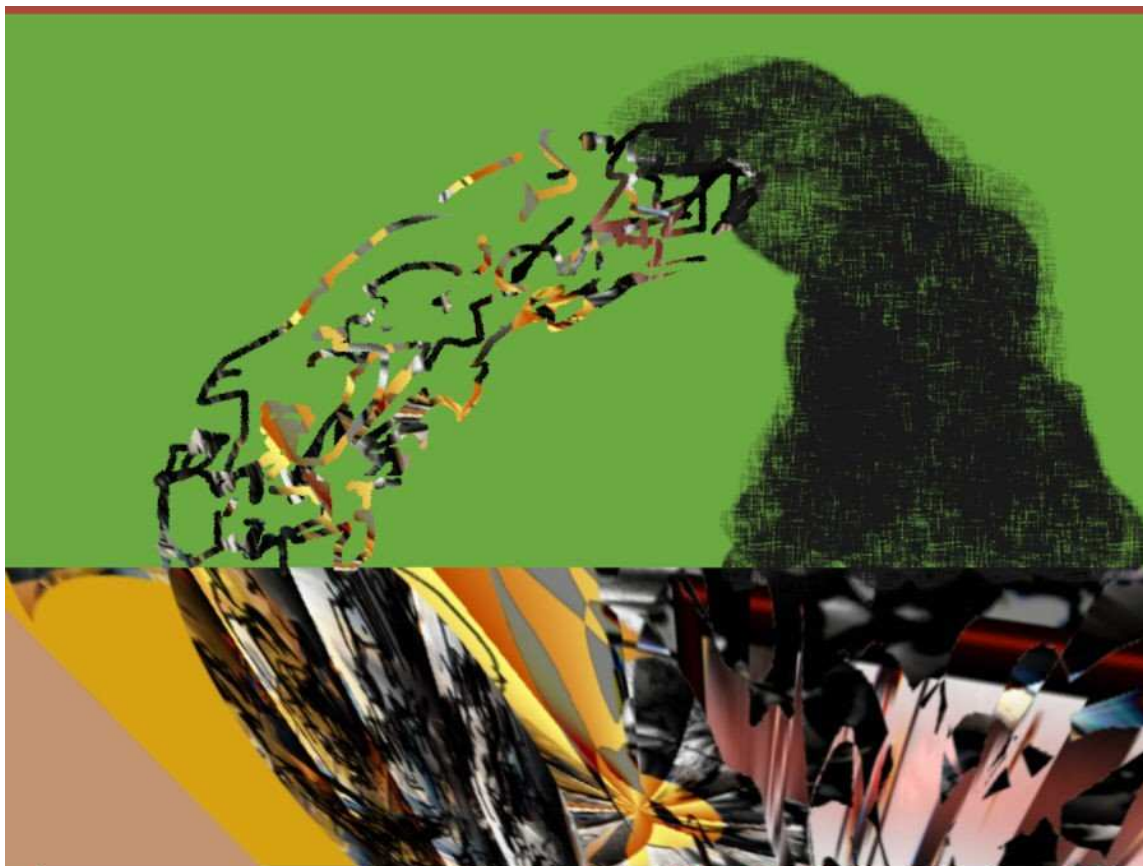
SPLINTERS OF FUTURIST FORTUNE



INTERSUBJECTIVE "APPEIRON" AS GREEK TERM FOR
 GYSTALY BUDDS PAST PHOTO INDO EUROPEAN ALLAYE BE-
 COME ALETHEIA OR ARDDE TO PRESENCE VIA THE
 HEARTH OR ESCHABRE IN THE GREEK LIKEWISE DULY
 ON SKAR OR SYNCOPATION OF IMMERSION BETWEEN FIG-
 URE AND GROUND. ESCHABRE AS ALSO SCAR GIVEN THE
 IDEA OF WEAL TO ART THAT THE FIGURE GROUND ARE A
 BEALING, AND PA OR TOUCH OF FIE BECOME FIE OR
 BEALING TOUCH IN GREEK INFORM APPEIRON AS SKER
 INFORMS ASKER, TO ASK, DIALECTIC VIA ASTARTE OR
 THE GODDESS OF BEGINNINGS.



SCULPTURE ON FAST TRACK W. HARD BITTEN CHIMERA I



Rope Trick Trope Bridge

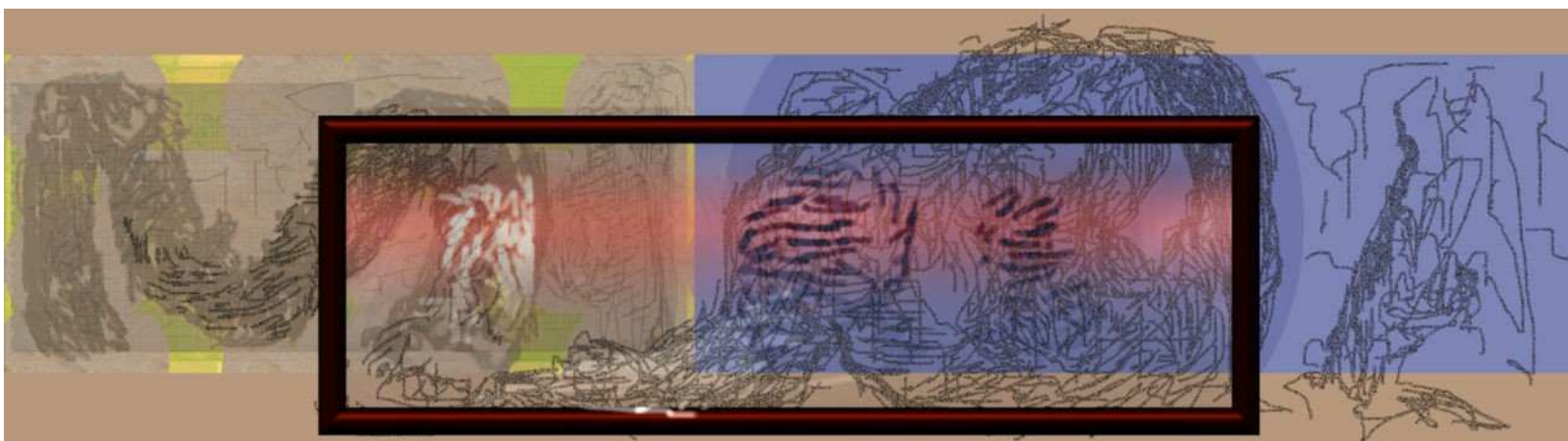
or pore ricket porte
Bridge

(Sanskrit Krsti Lekha
= diagrammatic drawing
(Crystal Lake))

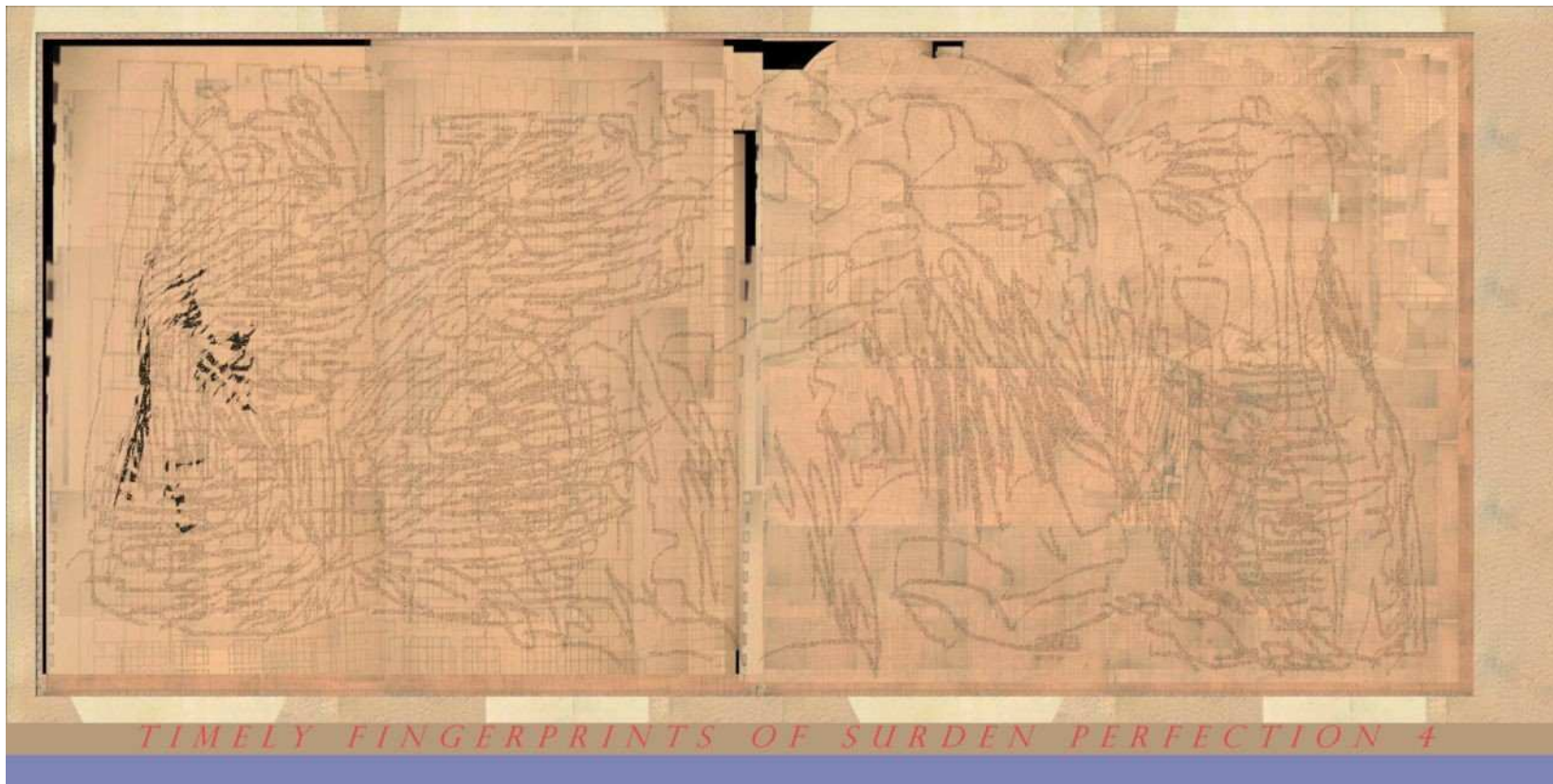


ADYGHE LANGUAGE (CIRCAUSIAN) “APK “=GLASS

ADYGHE MOUNTAIN PEOPLES OF CAUCASUS MOUNTAINS WITH PRE GREEK CULTURE INFLUENCING THE GREEKS, FAMOUS FOR RESISTING INVADERS BUT SUBJECT TO GENOCIDE AND MASS DEPORTATION AT LOSS OF RUSSIAN CRIMEAN WAR-EMIGRATED TO EGYPT PERSIA TURKEY IRAN AND ISRAEL WERE THE SOURCE OF PRERAPHAELITE REFERENCE TO STATURE, THEIR TRADITIONAL CLOTHING APPEARS TO BE THE MODEL OF ROYALTY AND NOBILITY FASHION IN EUROPE WITH A STRONG CENTRALITY, LONG SLEEVES AND CROWN LIKE HATS AND HEADRESS. DANCE AND MUSIC IMPORTANT IN CULTURE, DANCE A PLEASANTLY IRONIC ATTITUDE TOWARDS STATURE AND FORTITUDE.



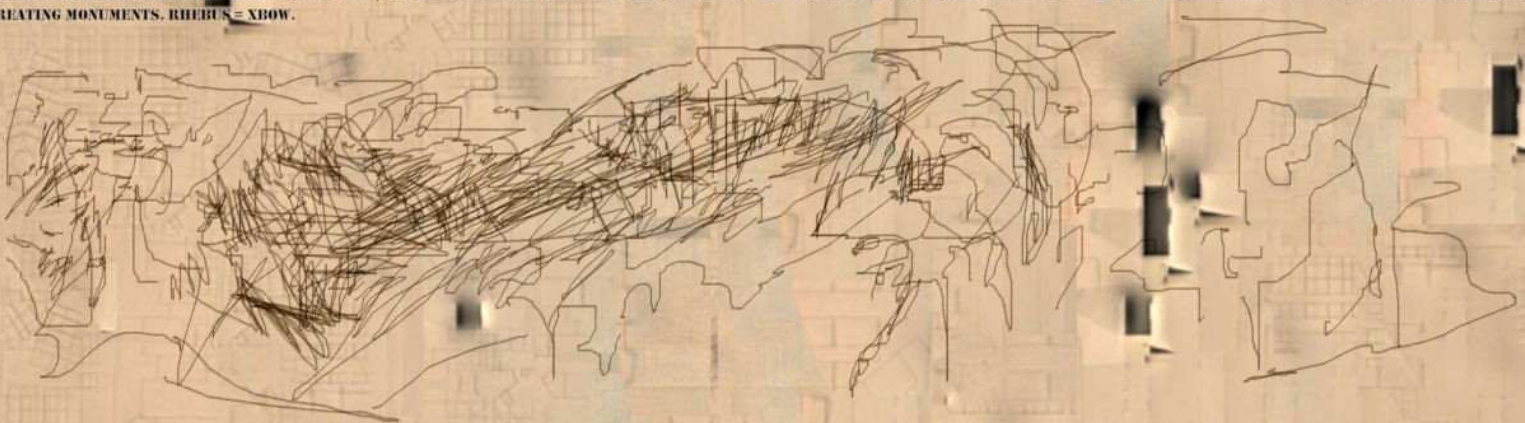
SURDEN PERFECTION OF TIMELY FINGERPRINTS ⁵





THROUGHOUT, THUS WHEN HERACLITUS INDICATES FIGHTING FOR THE TRUTH AS TOUGH FOR THE CITY WALLS HIS FAMOUS BOW AND LYRE CAN BE SEEN TO INCLUDE OF THE HEALING TOUCH THE MANIFESTO OF ANOTHER SCALE OF WEAL VIA HIS SISTER- ATHENA, HIS OTHER SISTER AND TWIN ARTEMIS INDICATES THE NATURALNESS THAT IS CONCEALED WITHIN ARTISTIC MODS OF A KIND REFERENCING ELUSIVENESS OF NATURE ITSELF. THUS PALLAS ATHENA IS A VARIATION ON THE PIE WE SEE IN APOLLO FROM OTHER SOURCES, THE NAME INDICATES IN HER CASE A TITAN FRIEND SHE KILLED ACCIDENTALLY, AND THE PIE PEL OR BOUNDARY INFORMS A VERSION OF THE GENERAL IDEA OF RHABDOS OR DIVINING AGENT WHICH IS IN DOMAIN OF APOLLO AS GOD OF DIVINATION BUT IS ALSO SHARED IN THE SENSE COMPLEX CATEGORIZATION ISSUING FROM THE CITY BUILDING ETHOS OF ATHENA. THE WORD QUESTION IN GREEK IS APORIA FROM PIE STEM "PER" WHICH MEANS AS WE USE IT PER NORMAL. THE VISAGE OF THE CROSSBOW STRIKES ANOTHER IMAGE IN THE COINAGE OF THE GREEK/INDIAN-SANSKRIT TRANSFERENCE AS WE KNOW FROM THE GUANDARAN BUDDHISM IN WHICH THE PIE STEM OF AGNES INCLUDE GAU OR AWE, (GOD) BECOME THE ELEPHANT GOD GANESH THROUGH WHICH THE GREEK IDEA OF GOMON OR THAT BY WHICH THINGS ARE KNOWN INFORMS OUR IDEA OF EPISTEMOLOGY, GNOMON BEING SUNDIAL OR

CREATING MONUMENTS. RHEBUS = XBOW.

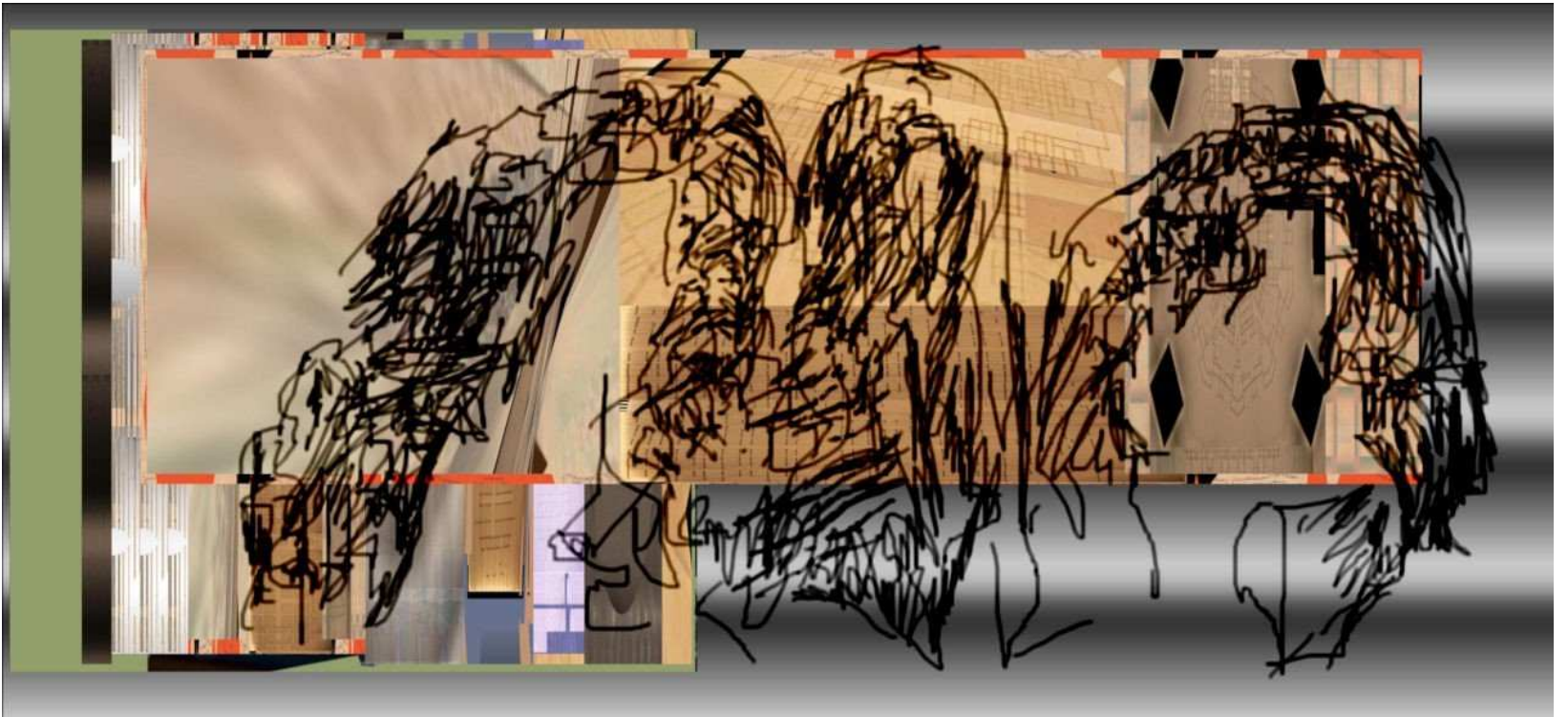




CHILD PILLAYA SEEM TO FIGURE IN HERACLITUS PER THE IDEA OF LIFE BEING A CHILD AT PLAY IN GAME OF DRAUGHTS (HE DRAWING UPON EXPERIENCE AS A GAME) IN WHICH CHILD IS KING. GANESH INDICATES AS AN IDEA THE SANSKRIT IDEA OF DRAWING UPON WHICH WE RECOGNISE IN HEIDEGGERS "DASSEIN" (DESSIN)... THE NAME IN SANSKRIT FOR GANESH INCLUDES VIGHNE KARTI, (VAHIN MEANS DRAWING WELL AND KARSA MEANS ART OF DRAWING) INDICATING REMOVER OF OBSTACLES, OF WHICH THERE IS THE DUAL ROLE, ALSO CREATOR OF OBSTACLES, AS THOUGHT TO SAY REMOVING PROBLEMS BY CREATING MONUMENTS. RHEERUS = XBOW.



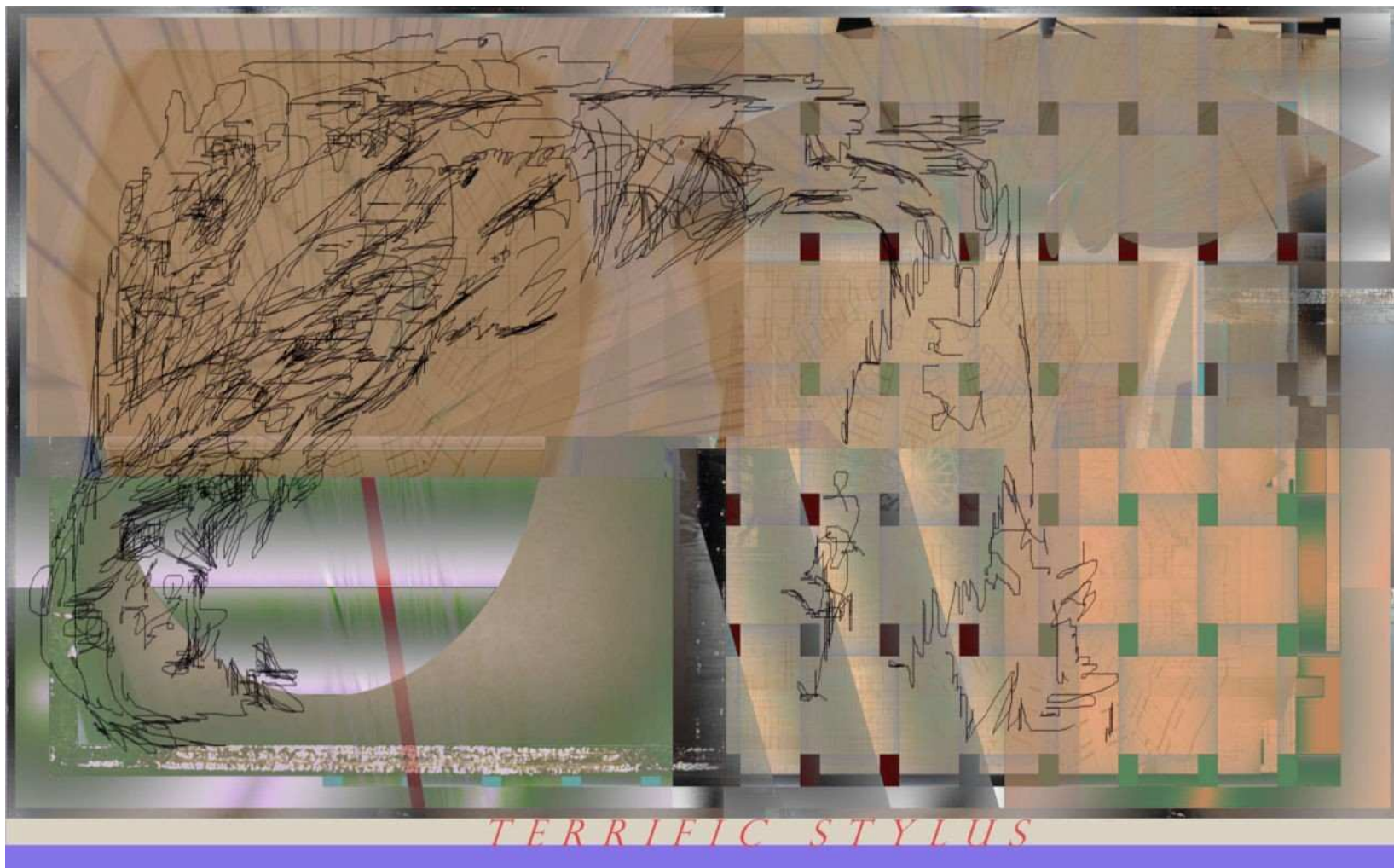
Sculptors Sketch Book

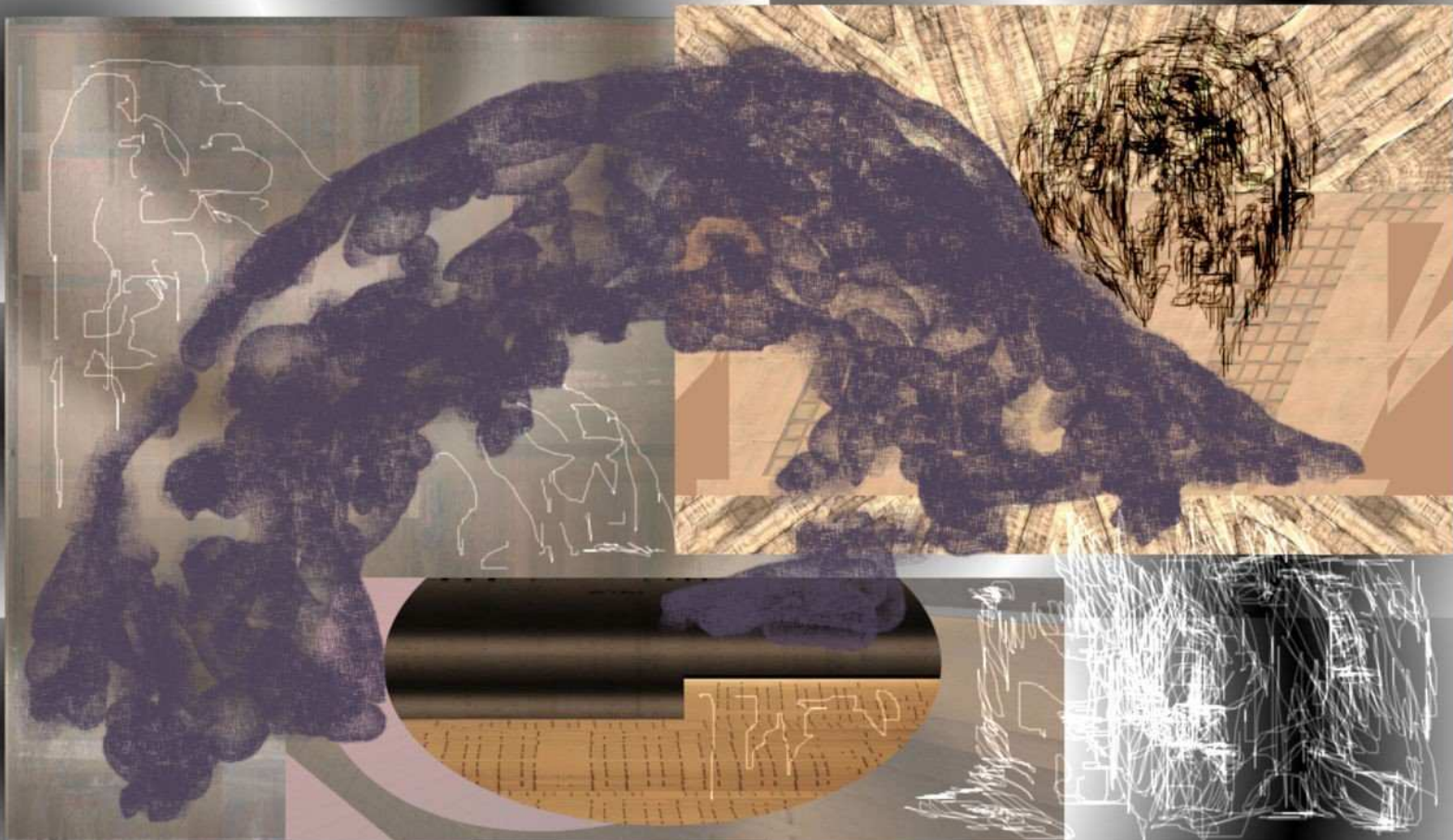






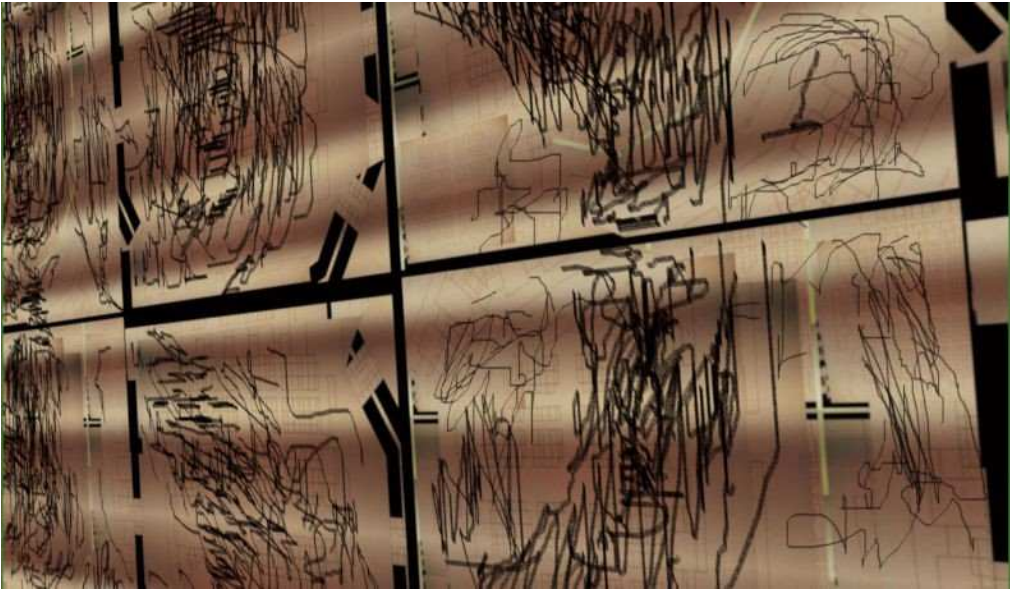


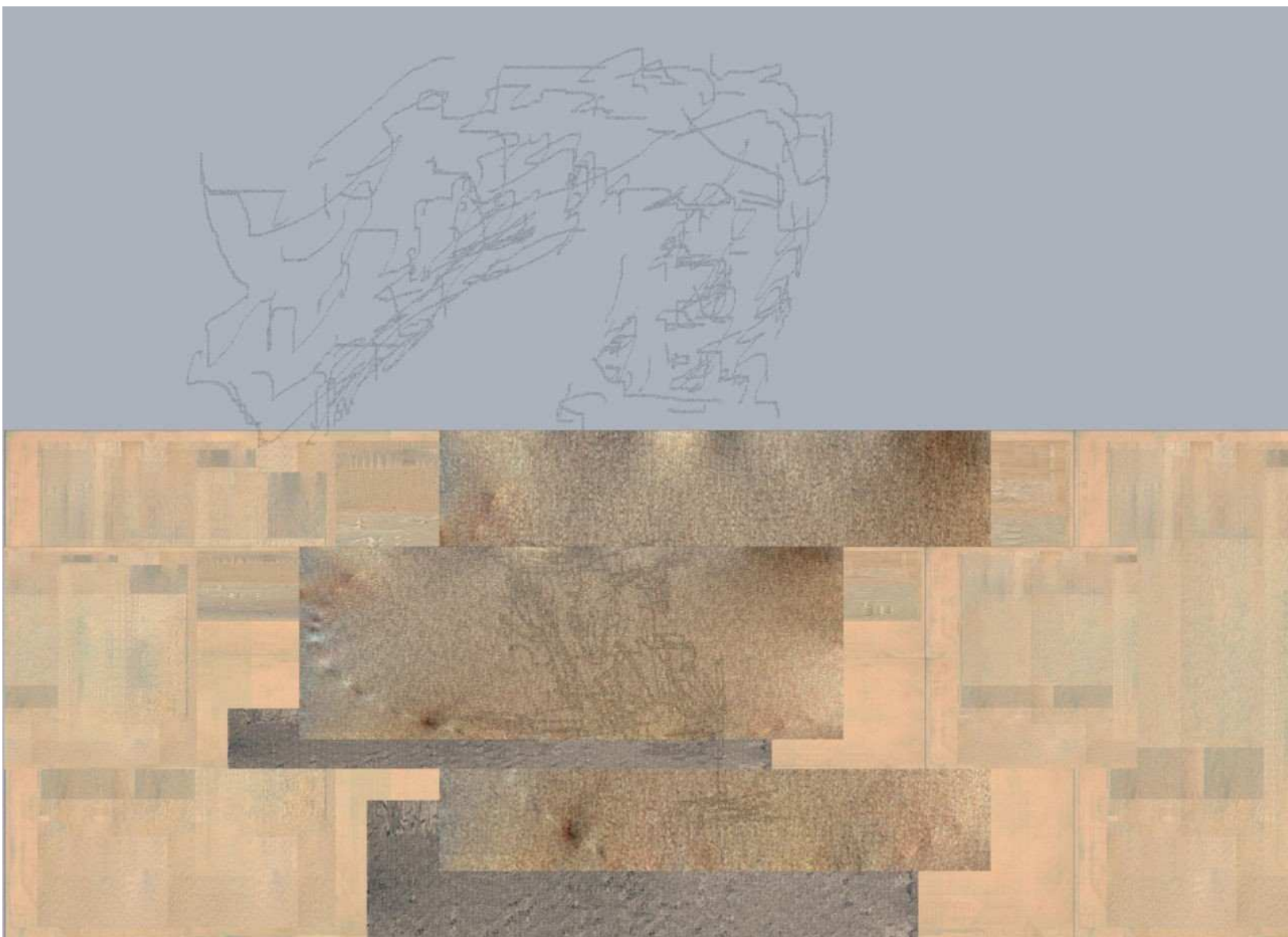






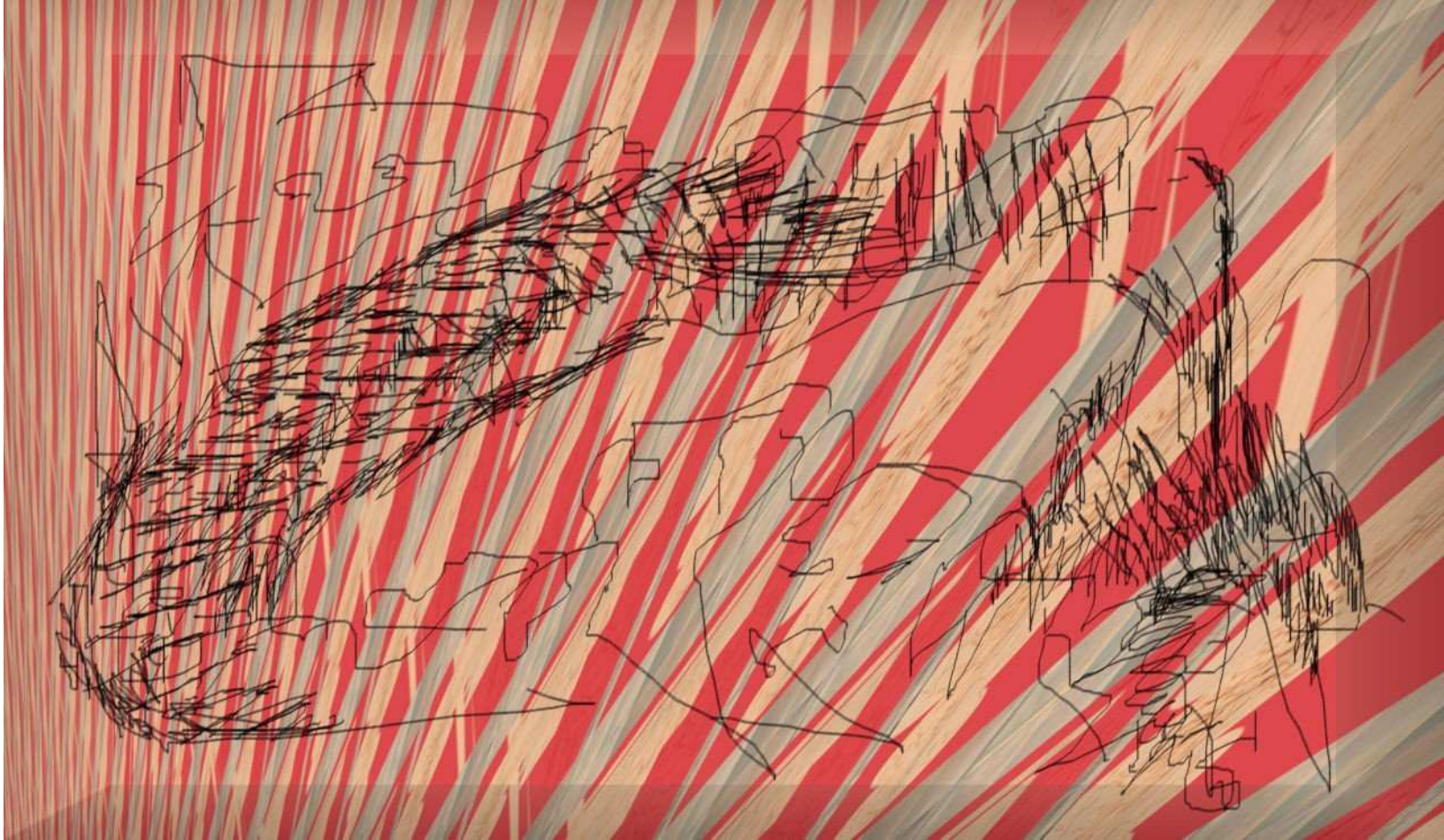








Flight Space





SKER SKETCHBOOK (SKER P.I.E.) = SIFT THROUGH POTENTIALS AND CURRENTS OF A MATERIAL METONYMY OF ACTIVE PRESENCE IN A LIVELY MODE. INTERLOCK.

GOETIA: PHYSICAL COMPORT, THEURIA: MEANING EXTENSIONS

ABHOS(PIE) " MATERIAL QUICKENING SKER: SCOUR:: TENSIN BETWEEN INNER AND OUTER SCALE

WARD: GREEK P:EION: TOUCH UPON, APPEIRON: IMPLICATE WHOLE PIE AGHTIS: SHEEP, AGHTIS- SPEECH ACT

LEXIS/ HYPSON (STYLE, AND ELEVATED STYLE)

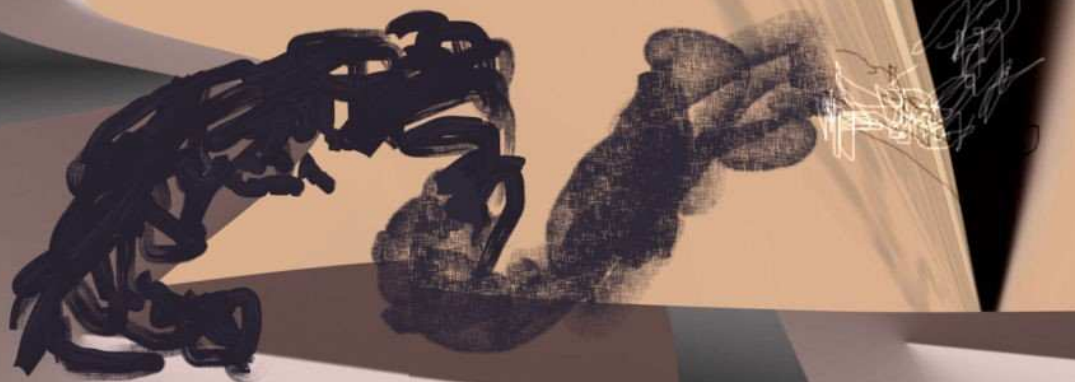
SANSKRIT DRAWING TERMS: SEMIOTIC RECOVERY (LERCHA -DRAW, (LUCK- A LOT)....AMAARHANA- DRAW INFERENCE

II SOUDON OF SANSKRIT DRAWING TERMS TAKEN AS SILENT H OF GREEK IE RHETORIC

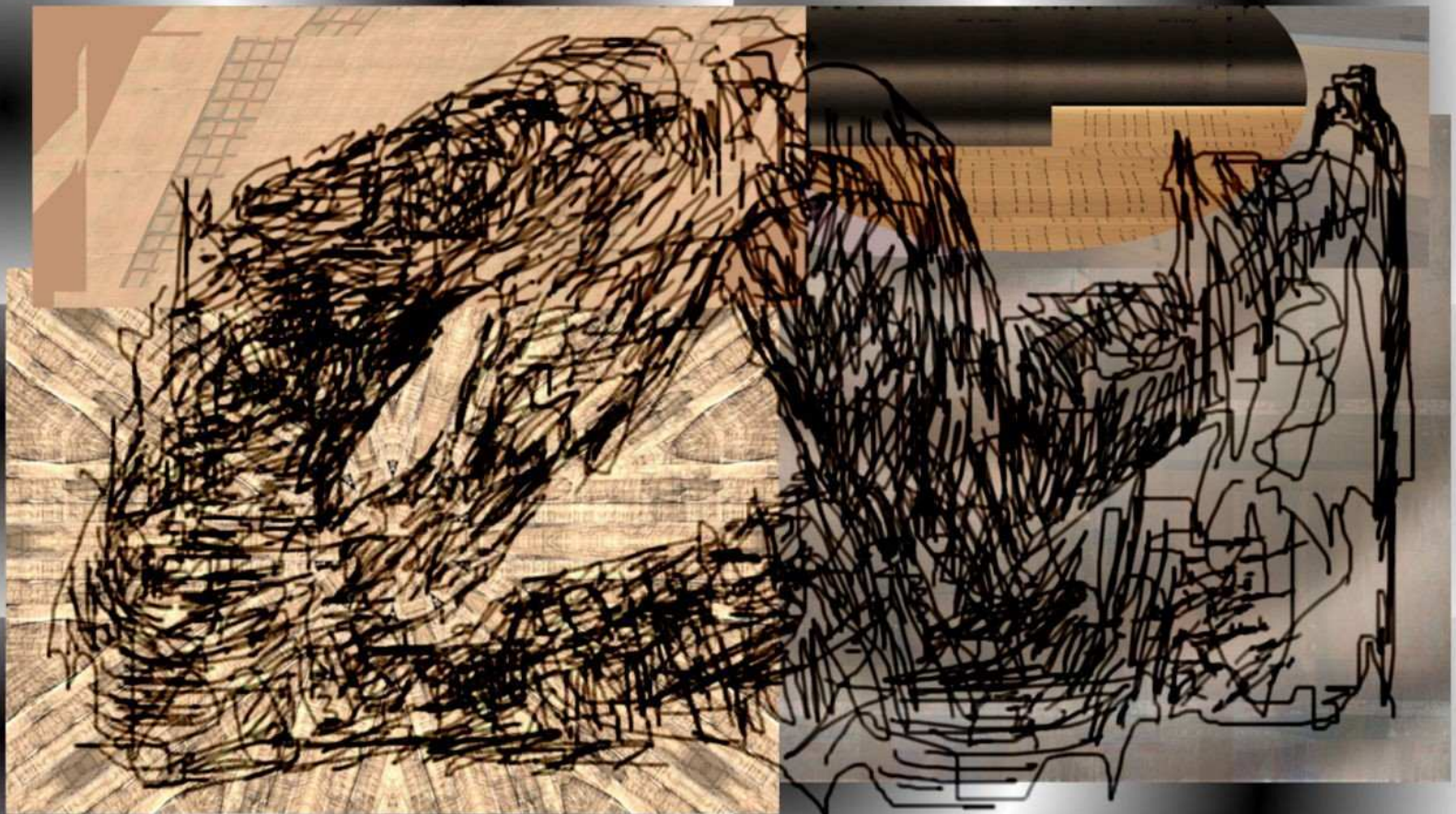
ABRACLARI- LATIN- APPROACH, APPEIRON , GREEK, IMPLICATE WHOLE BOTH= TO TOUCH UPON...



: DRAWING ON TALKING POINTS...

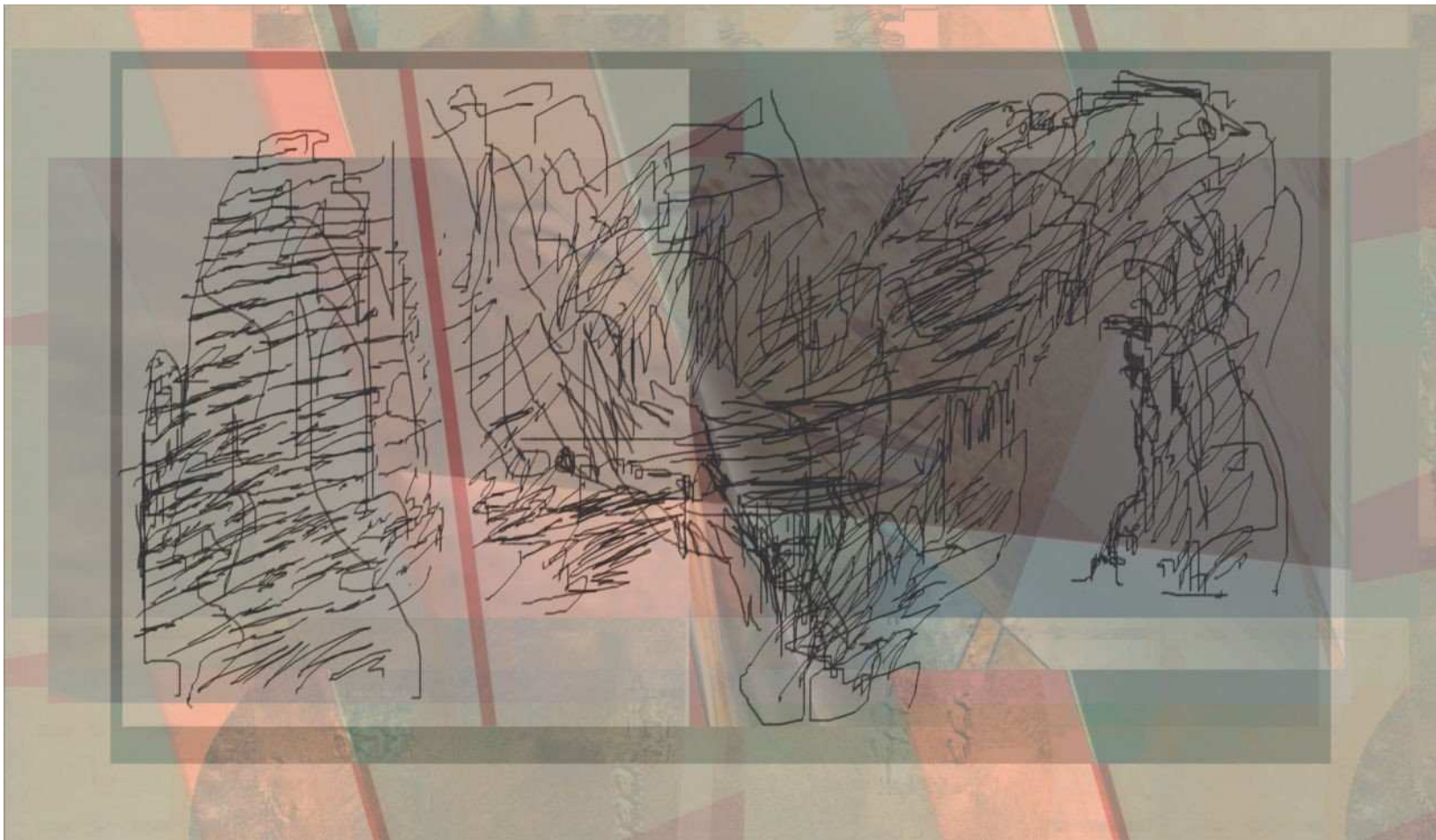


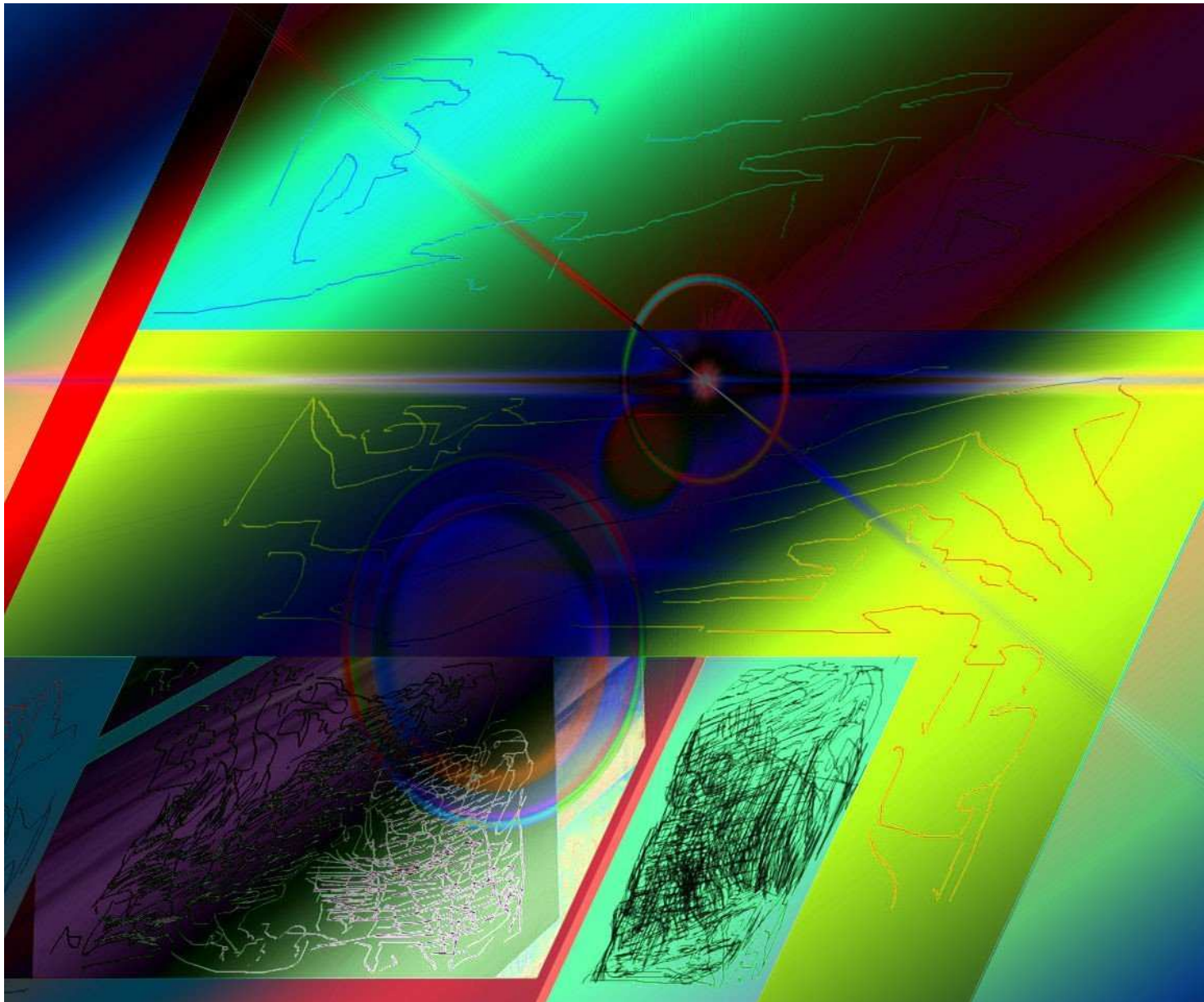


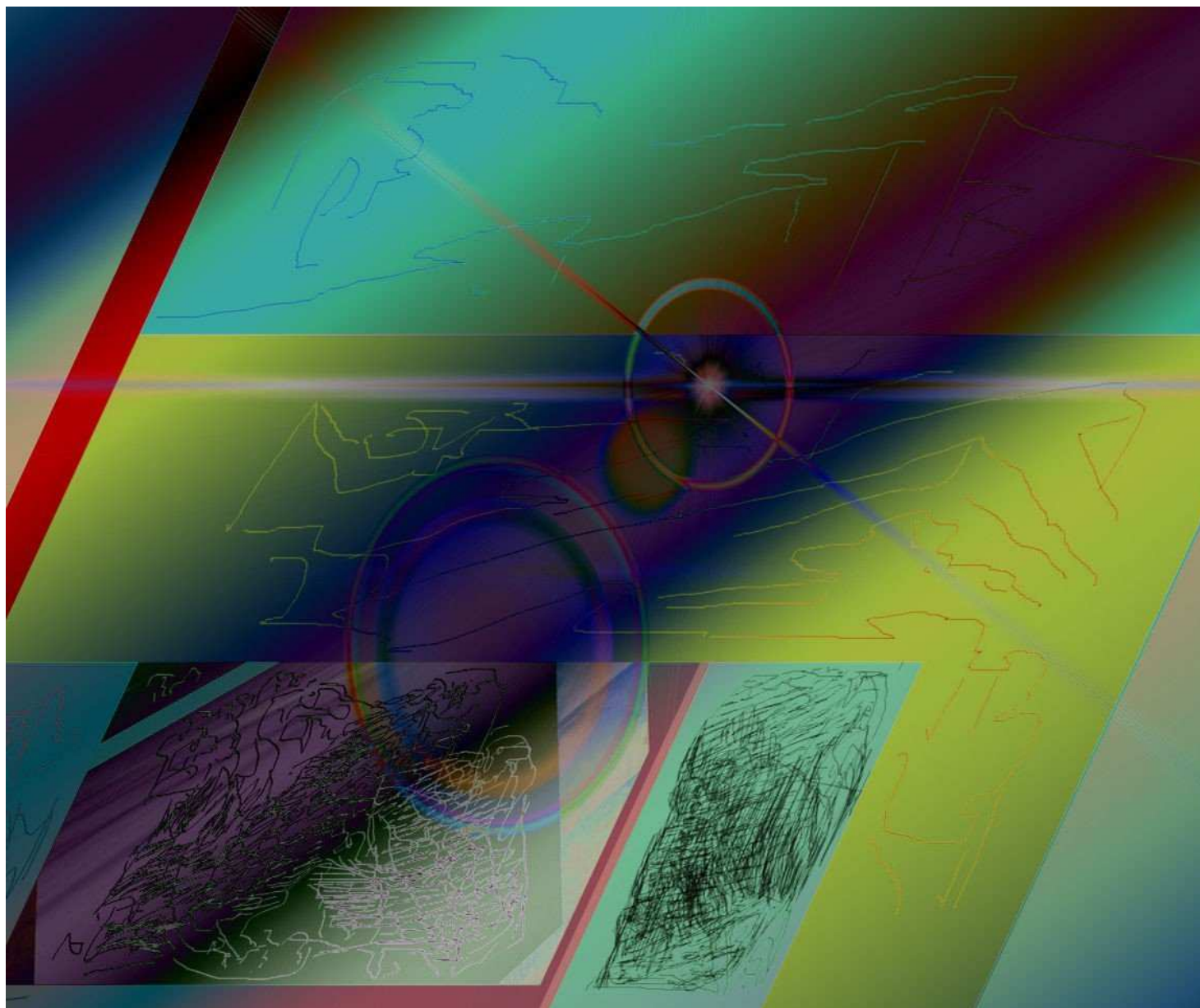


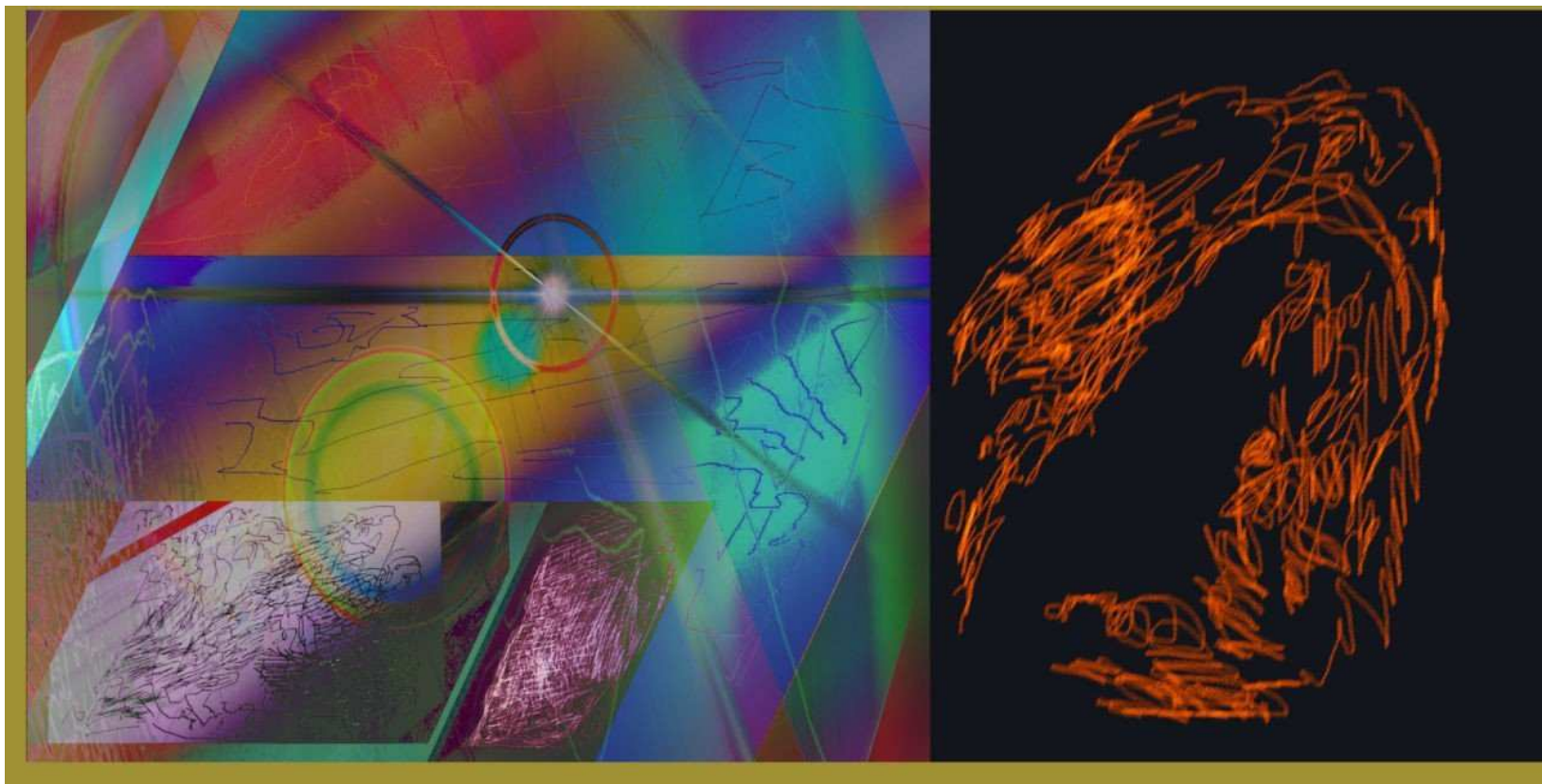


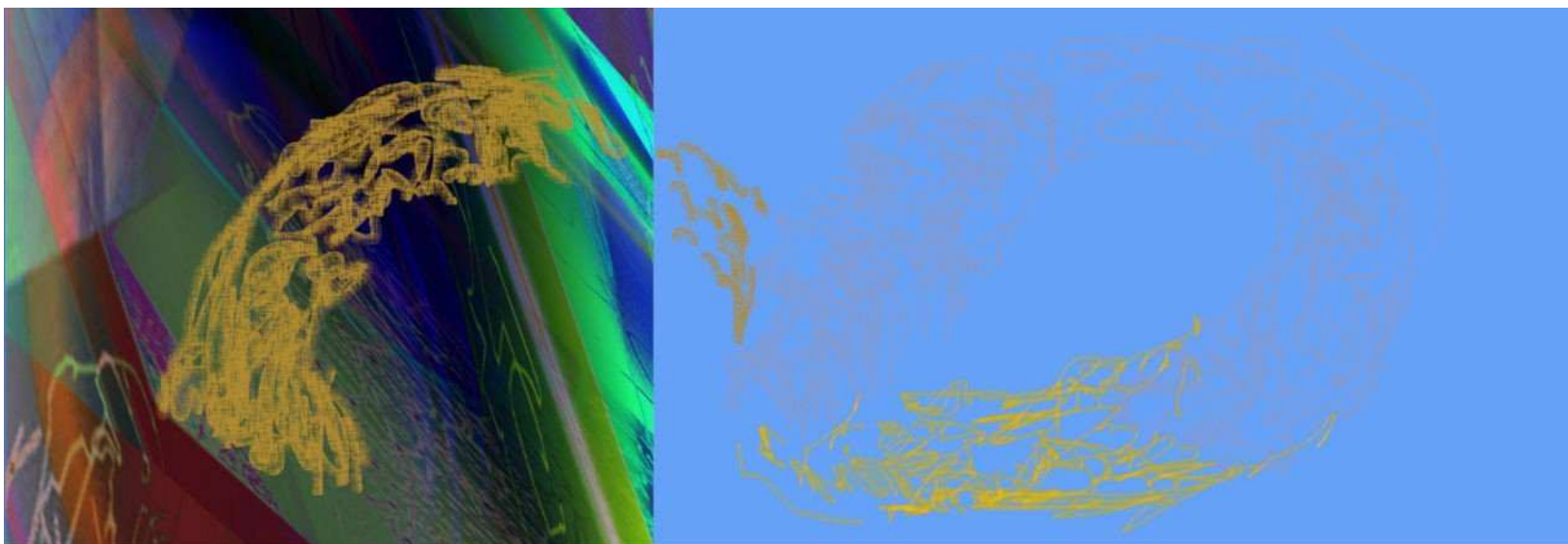




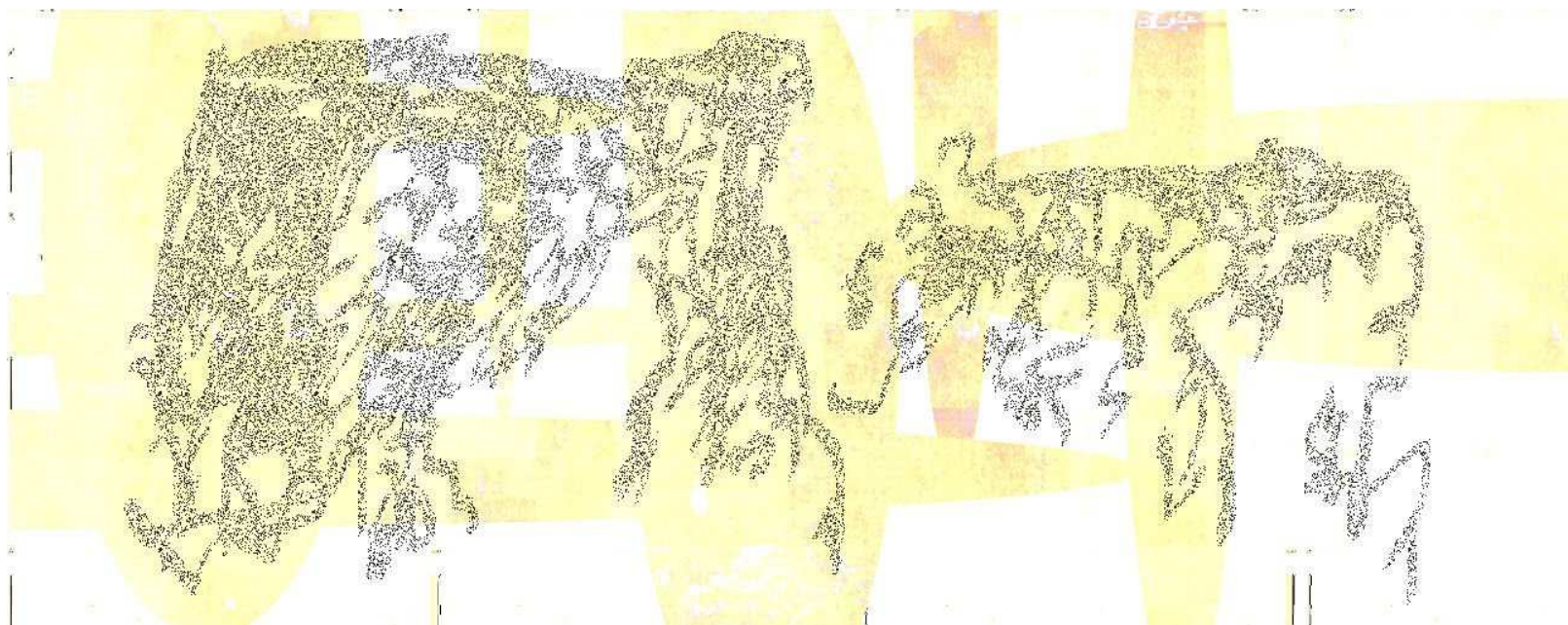






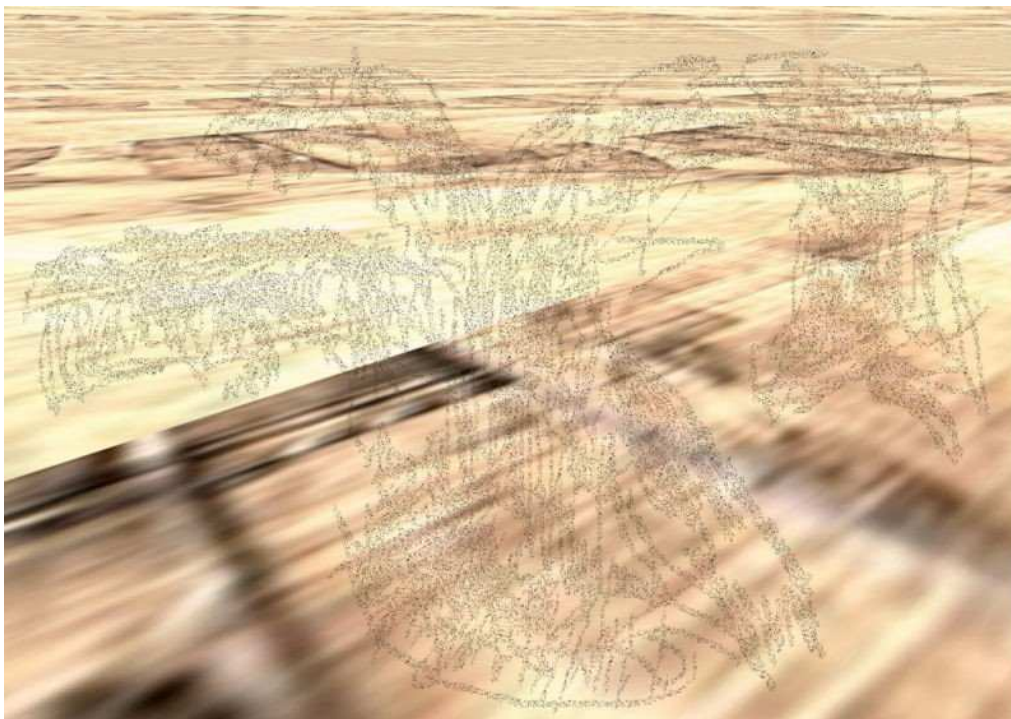


ARTIST'S RENDITION OF WHAT WOULD BE LIKE TO NOT BE IN OUTER SPACE







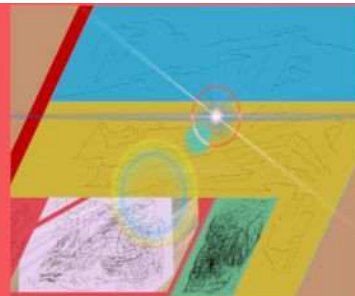


LITTLE CANALETTO SPEIDRE DUCT

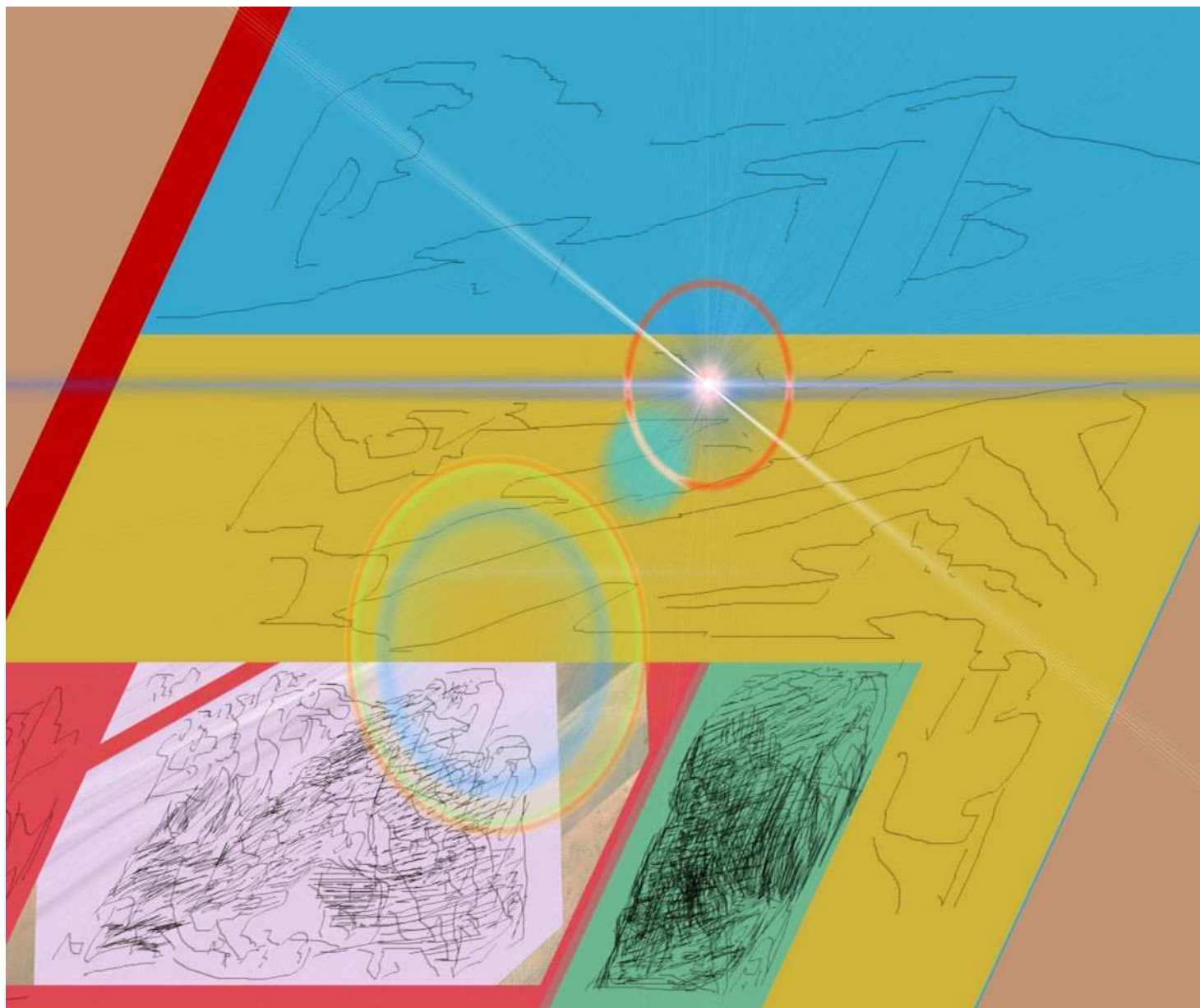




RIVER'S REVERSE BOW



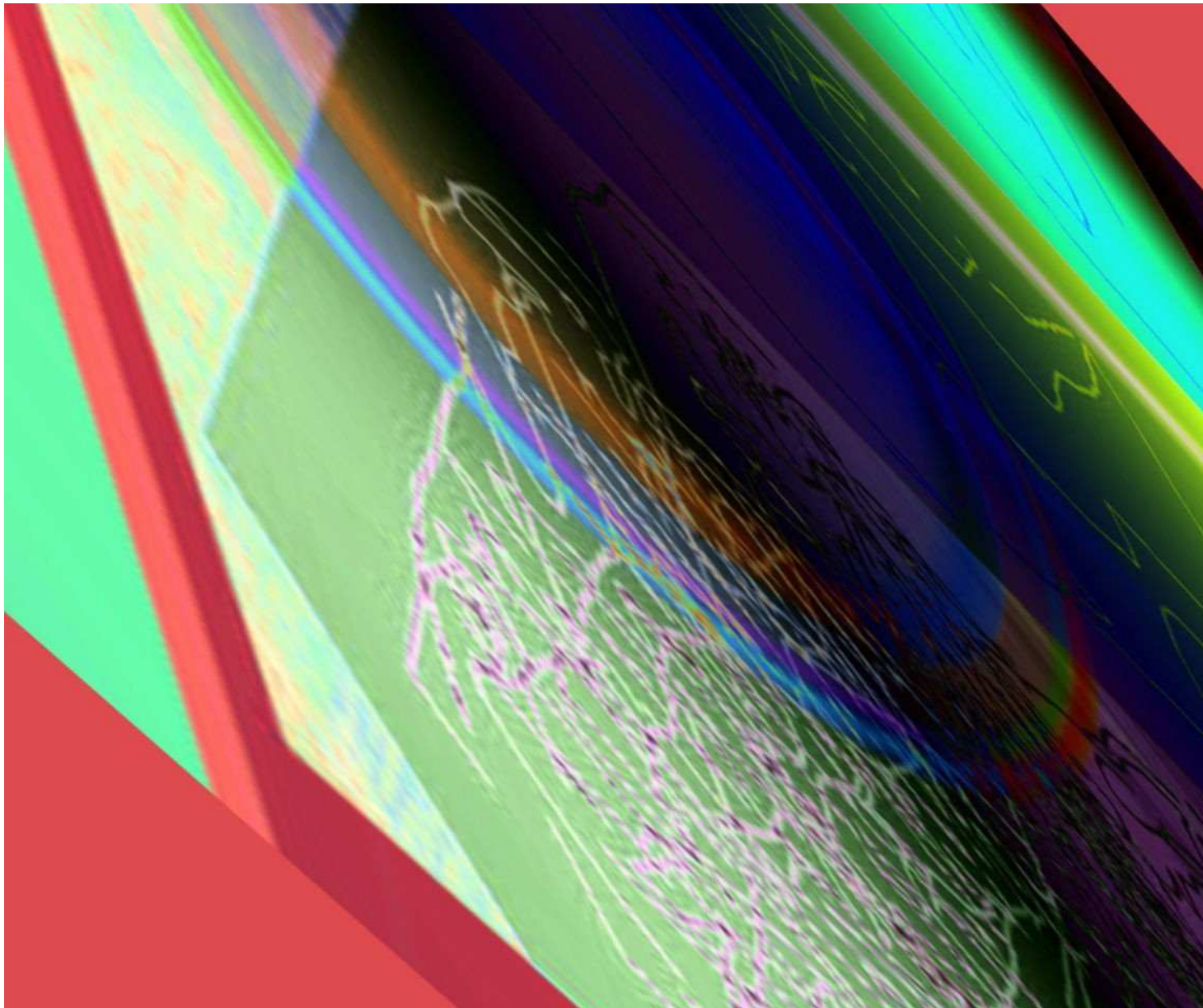
AURORA OF ORION'S CATASCLEPT CATAPULT

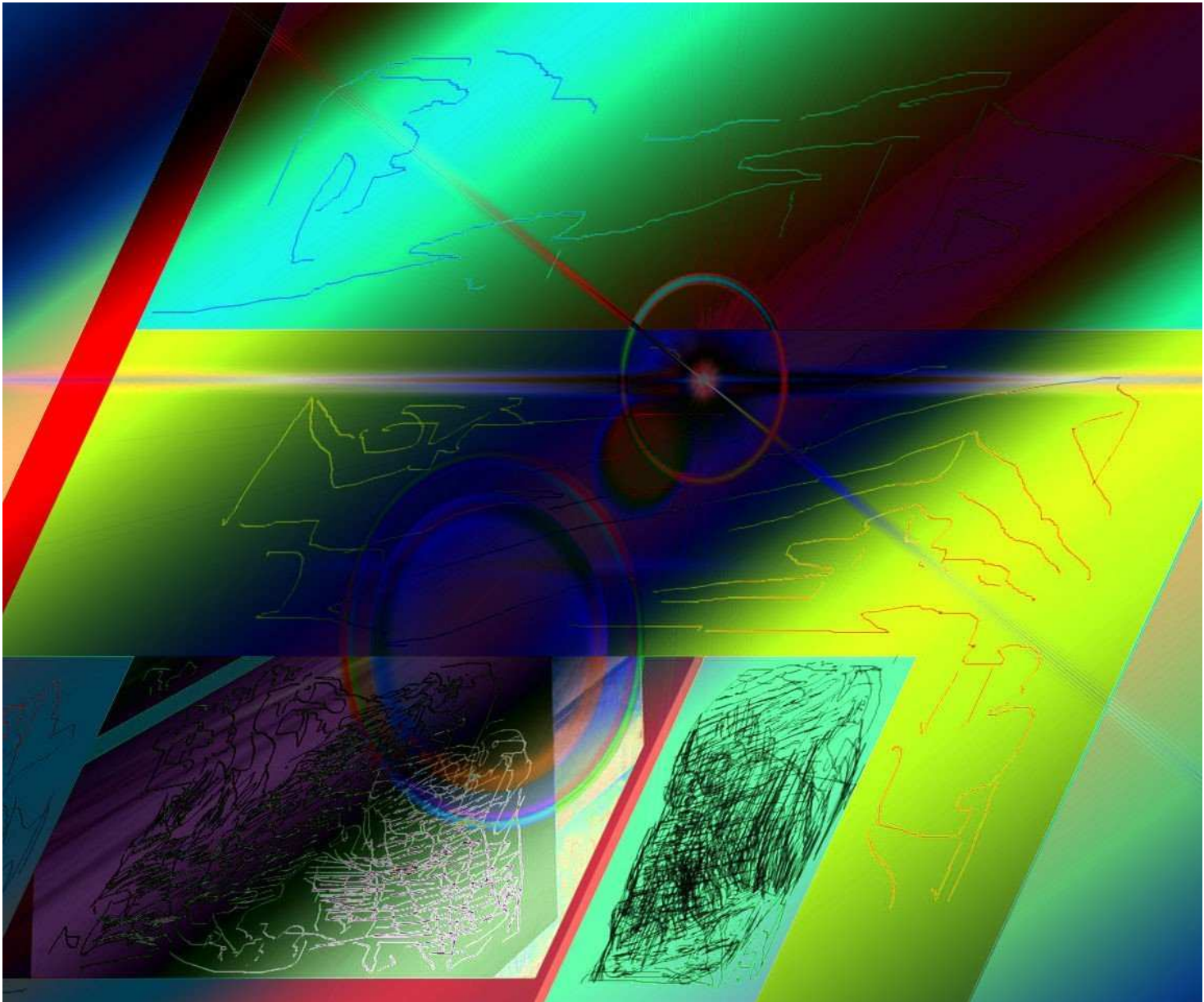


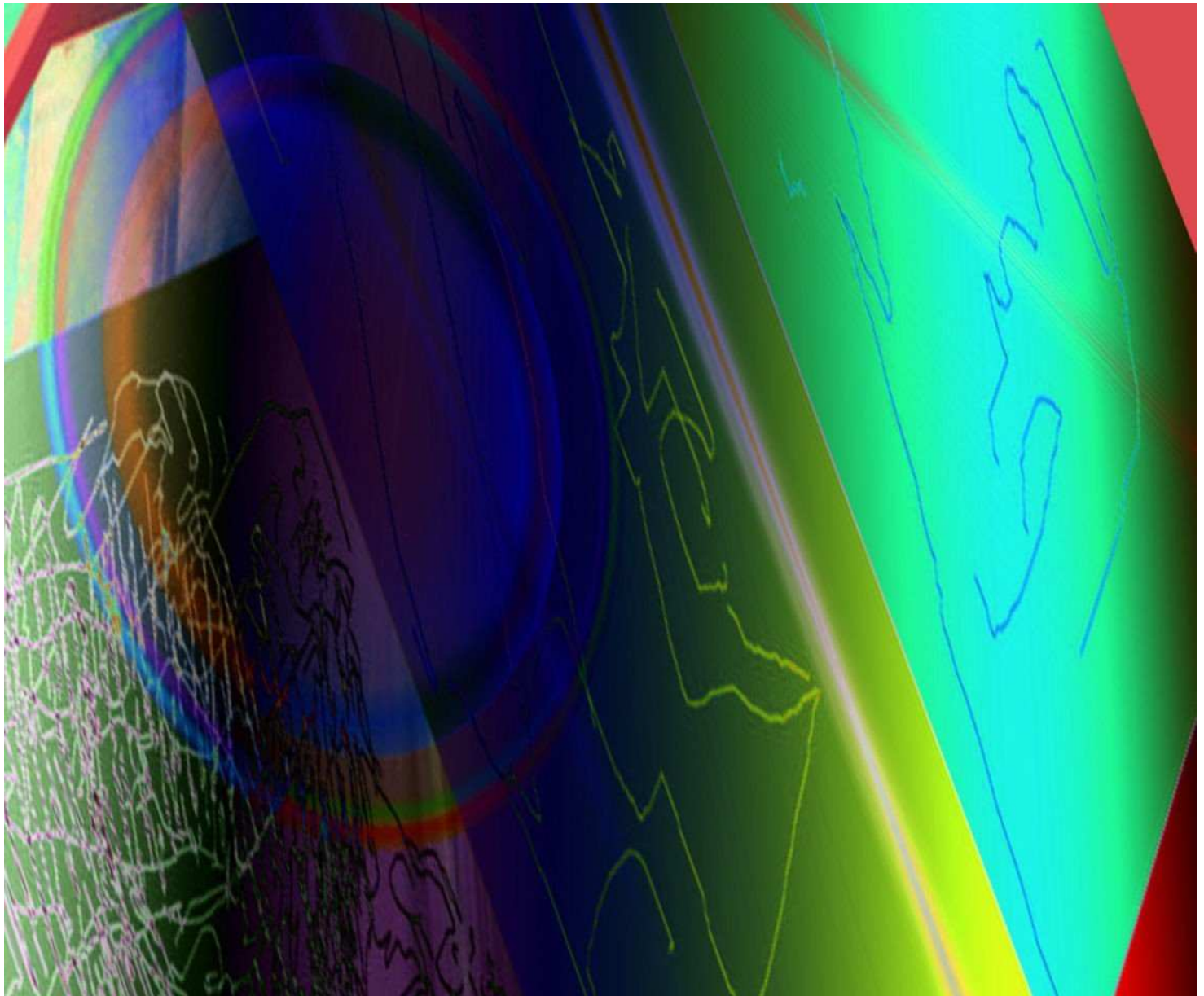


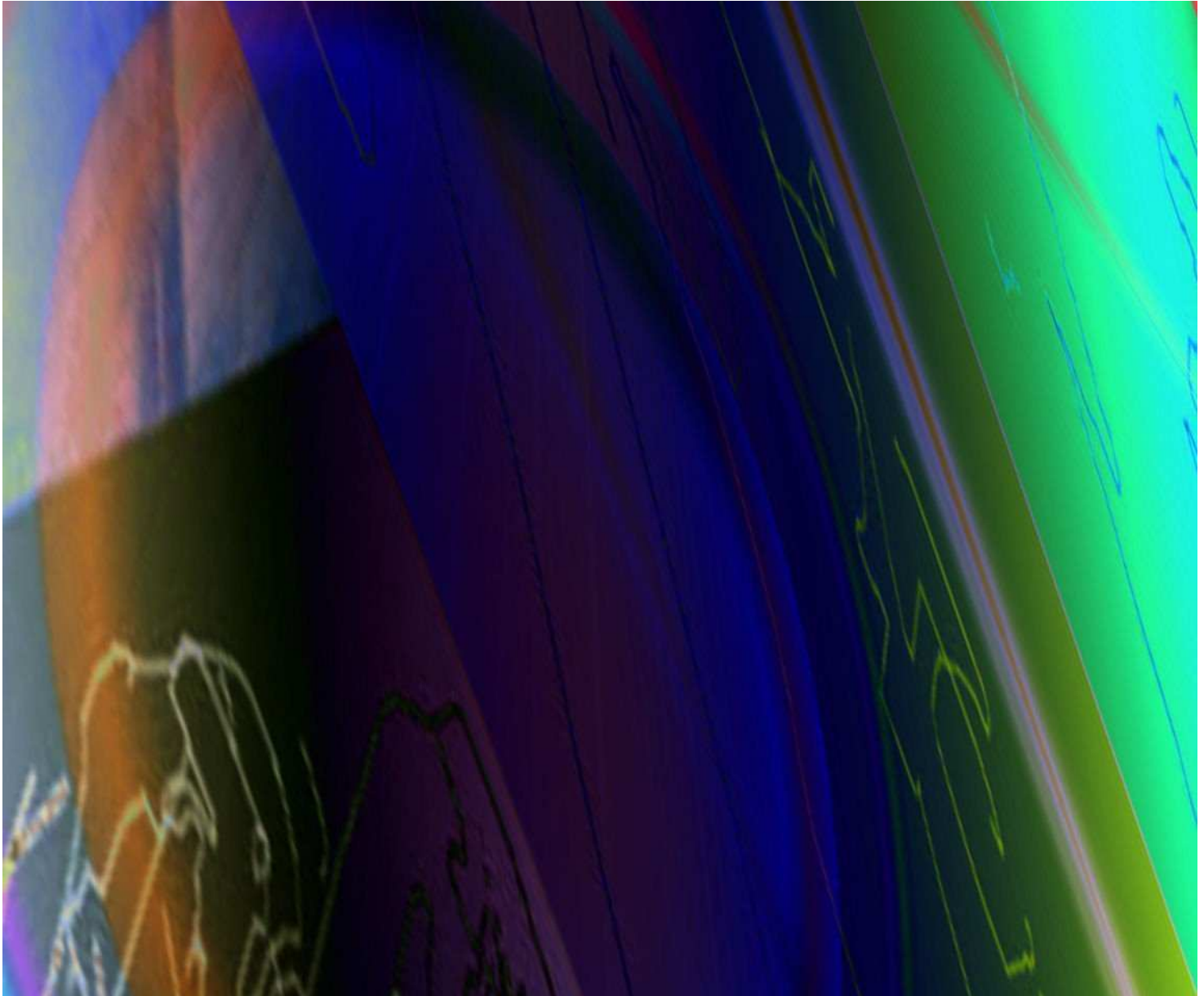


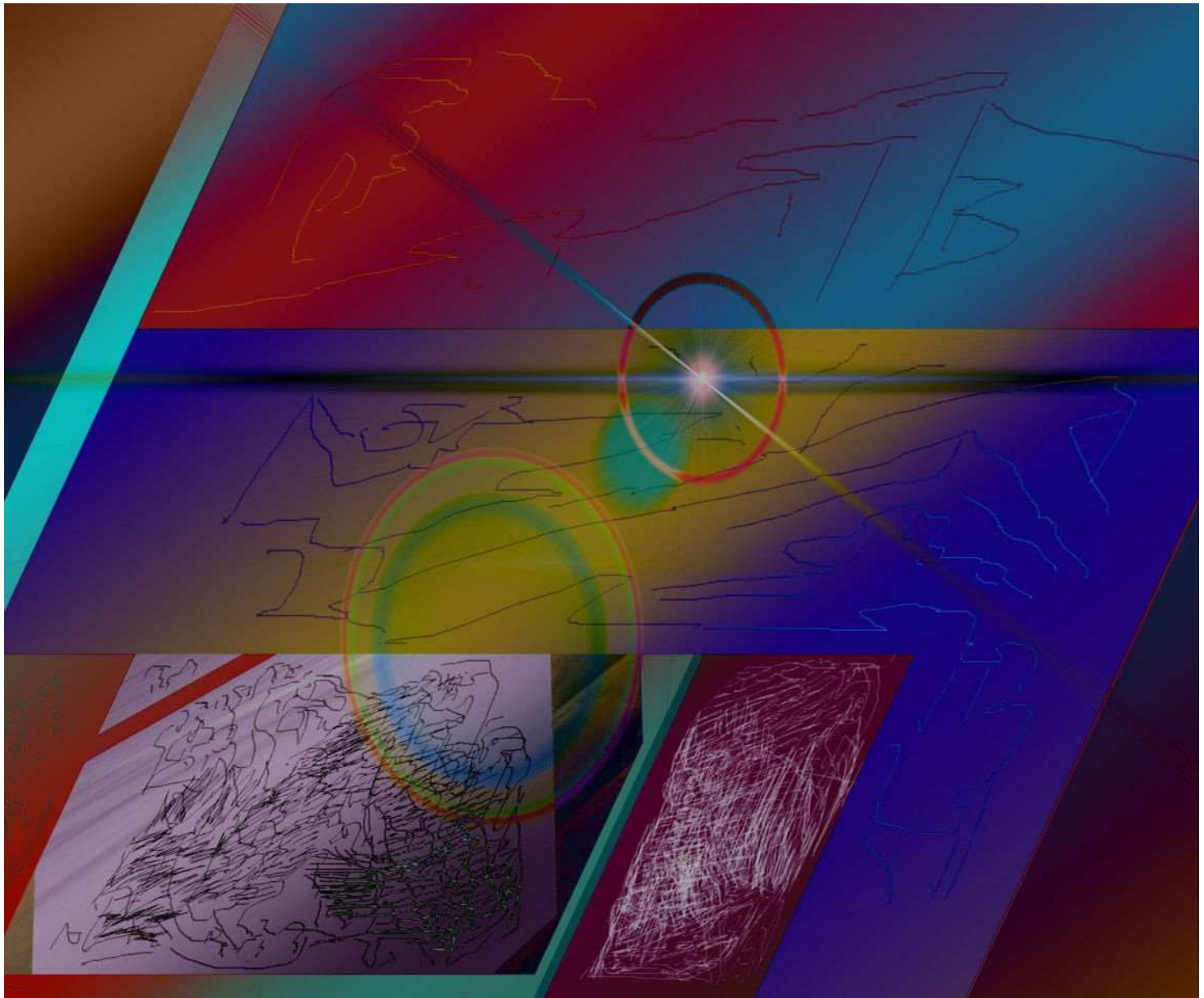


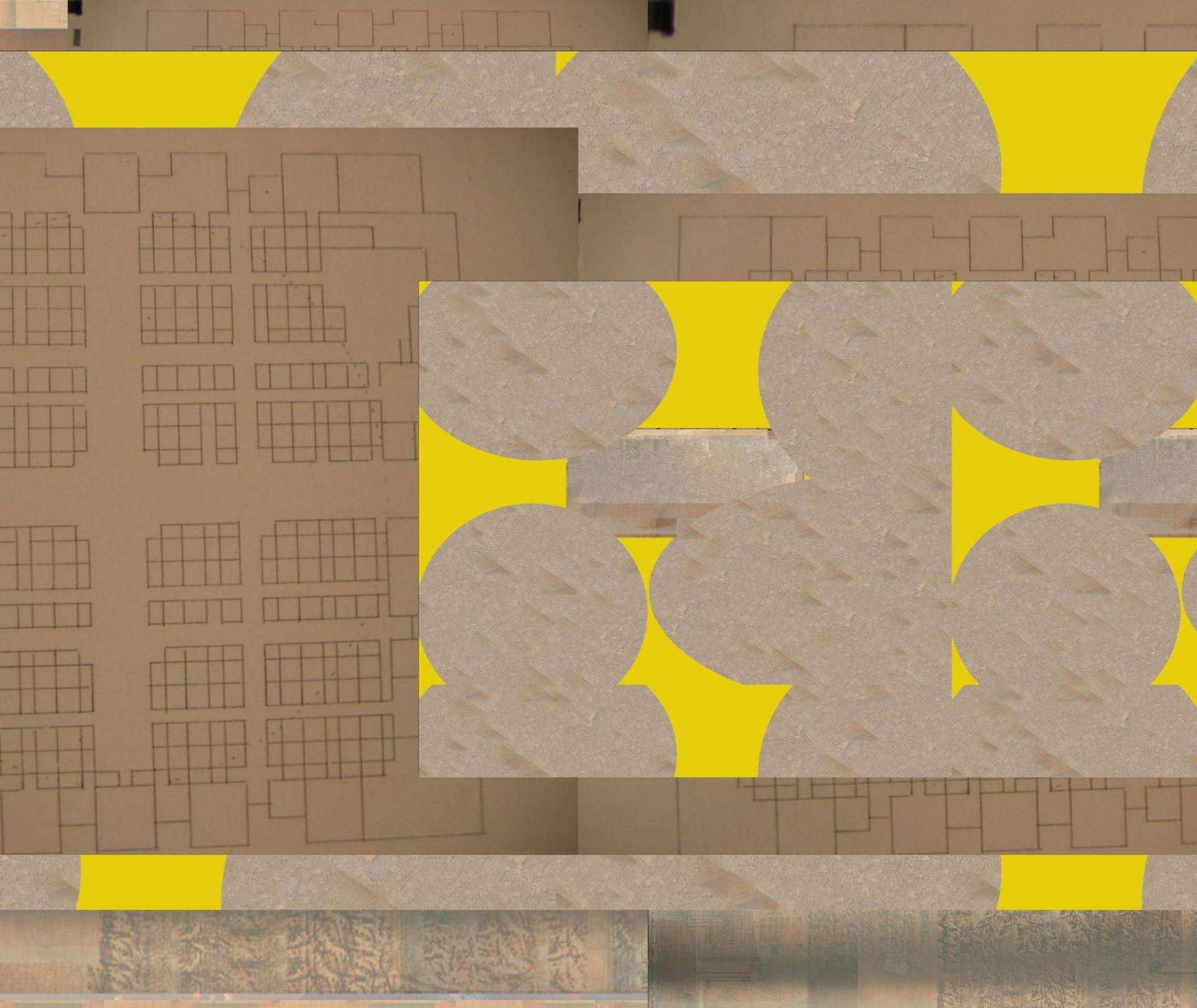














STORM IN THE MOUNTAINS MOUNTAINS IN THE STORM

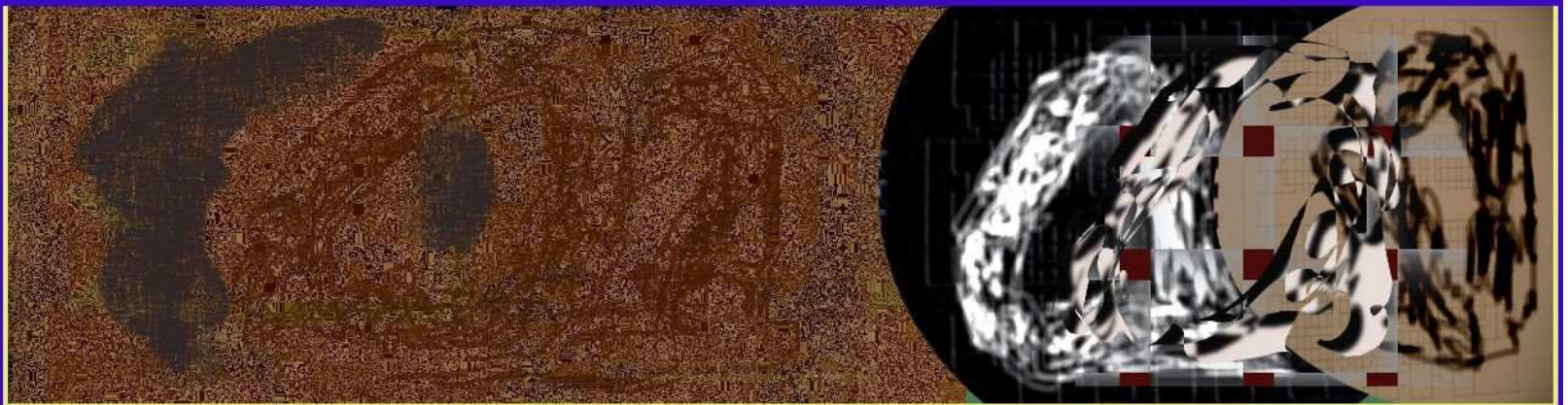
Ad End Game

Whereas The Greeks devised the rhetoric or canonical function of trope as linking the Sanskrit words for drawing itself as rhagae upon the moods of happenstance the Greeks fronted more simplified terms or categories linked to the idea of a tableau, Smithson realized that the word could then be splintered, trope become entropy as his neologistic take on dialectic. The morphological stuff of nature linked to vast reaches of time pose geological culture for him as almost outside of conception, but residing through our references by which language constructs through nature to be in the mode incredibly shifting scales via our consciousness of these events and our own sense of cultural scale.

skhar, as incision, incisive thinking, the gravure element of construction and configuration prompted his work to take in the text as it were of Ad Reinhardt's etching: Portend of the artist as a Yung Mandela in which human cultural zones upon which art touches place the idea of "Zones" of culture to those of that very consciousness in which zones are not territorial per se but osmotic and psychological as adrift upon the fantastic scale of the creative caprice .

My interest is in the manifest to virtuality by which the realizations made of art and language exist on echoes of construct by which the projection of potentials exist in a skewed infinite, no longer exactly parallels to objects of speech as their own art, but within an extended art newly liable and able to reverse and torque the claims of experience upon itself.

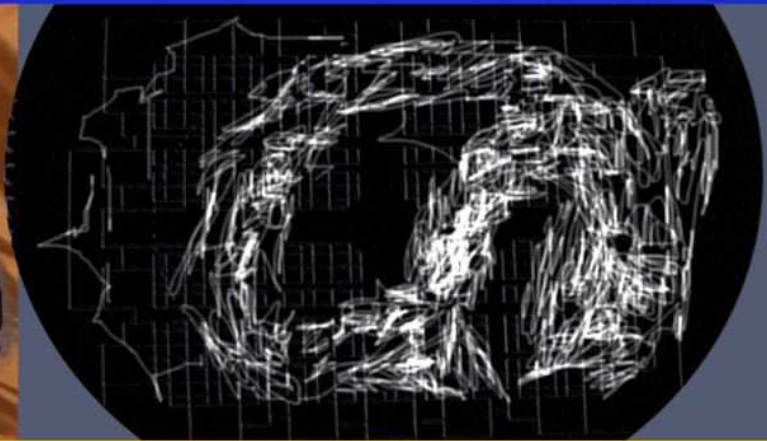




A d - E n d G a m e 5



A d - E n d G a m e 6

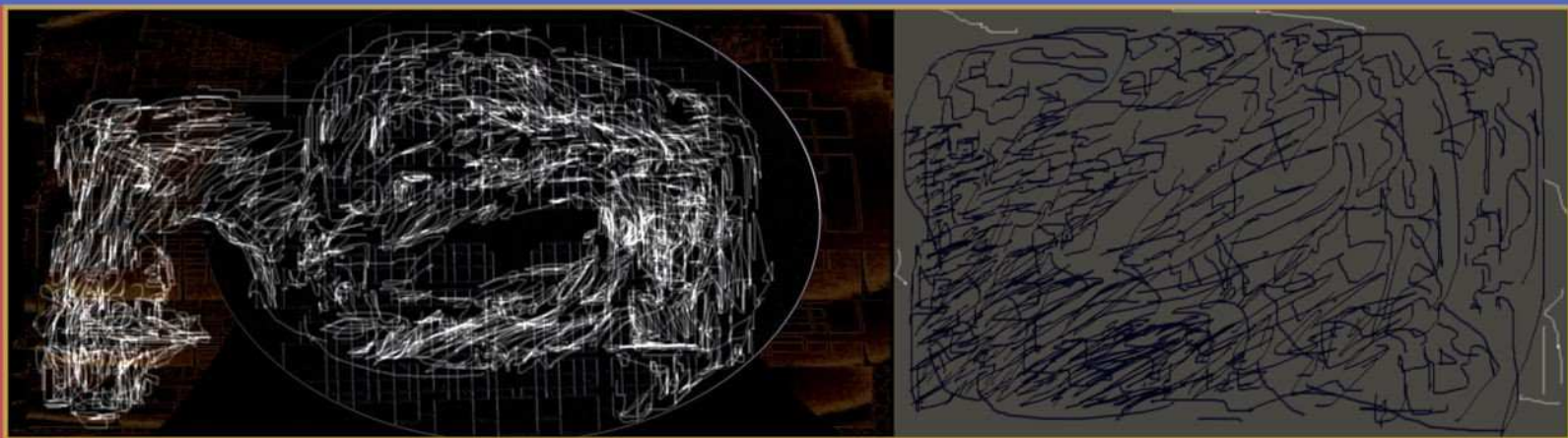


A d - E n d g a m e 4

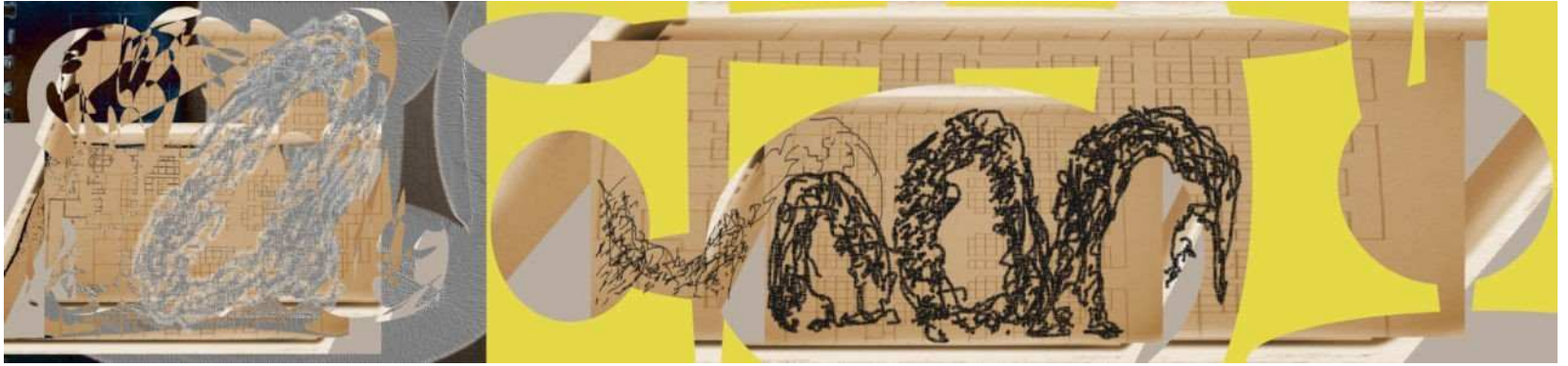


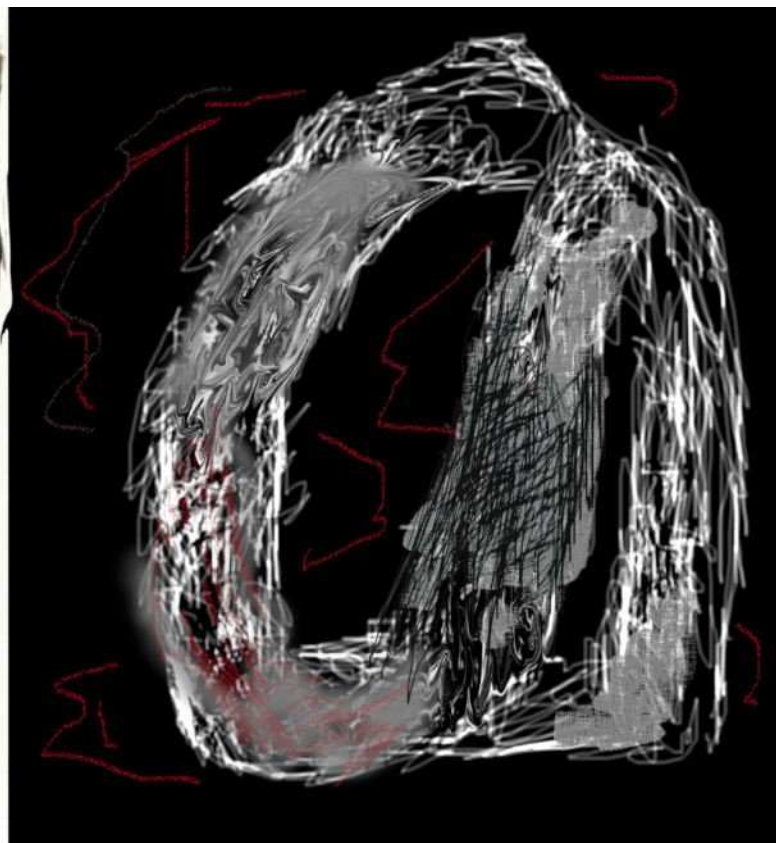
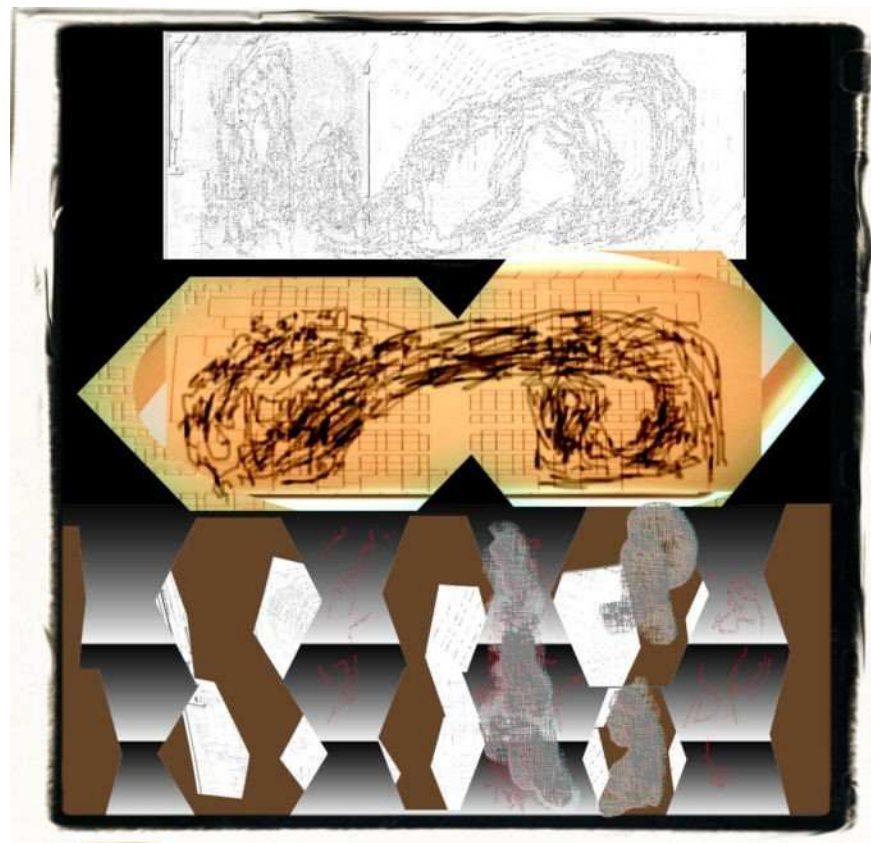


Ad-End Game 1



A d / E n d G a m e 3

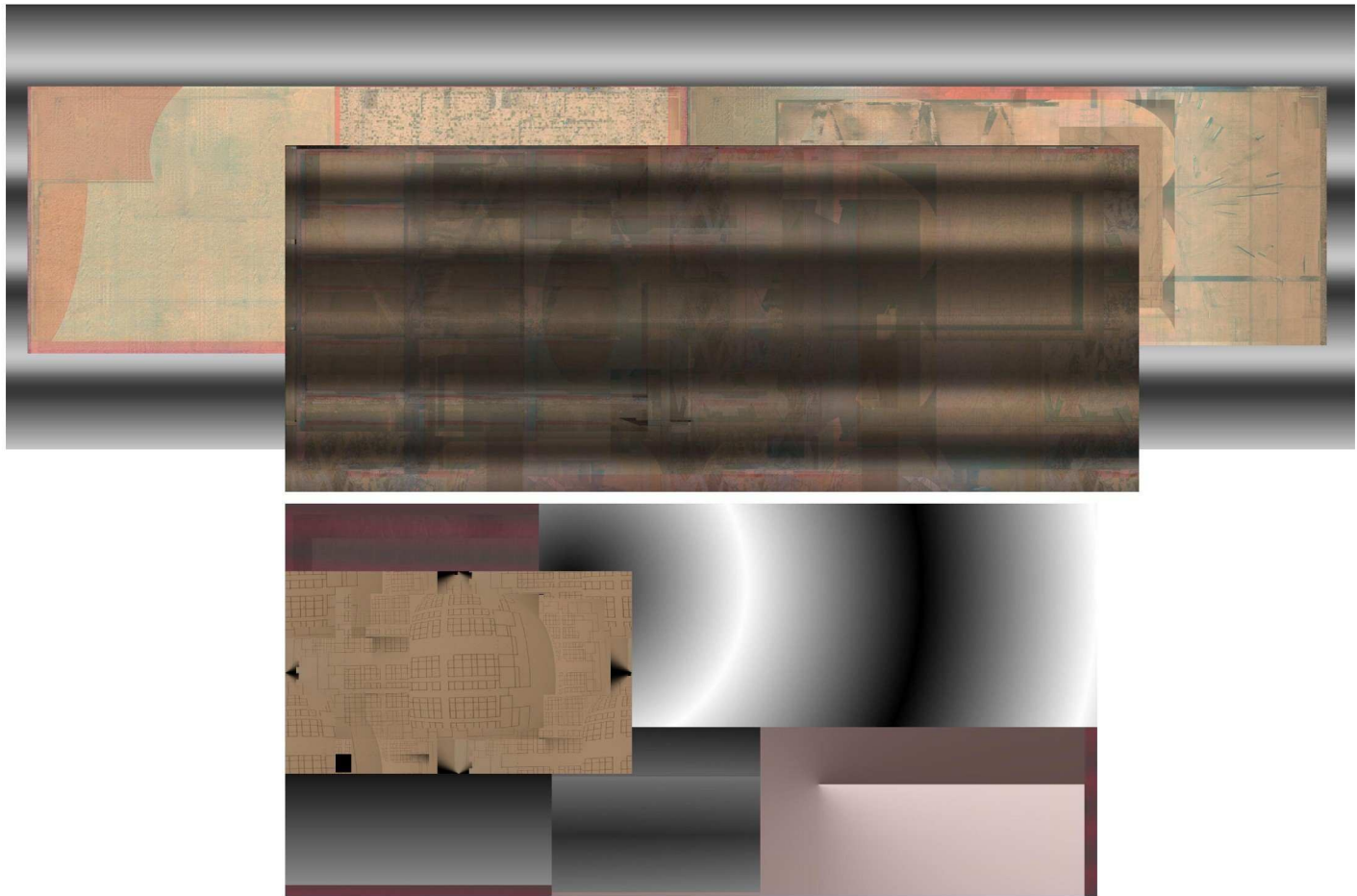




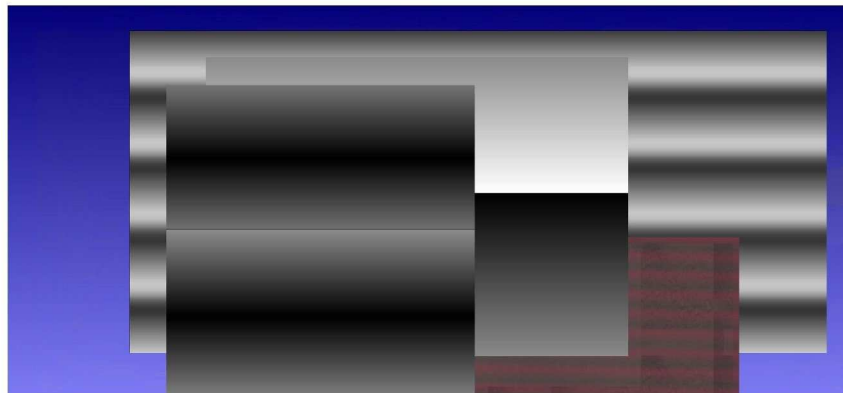


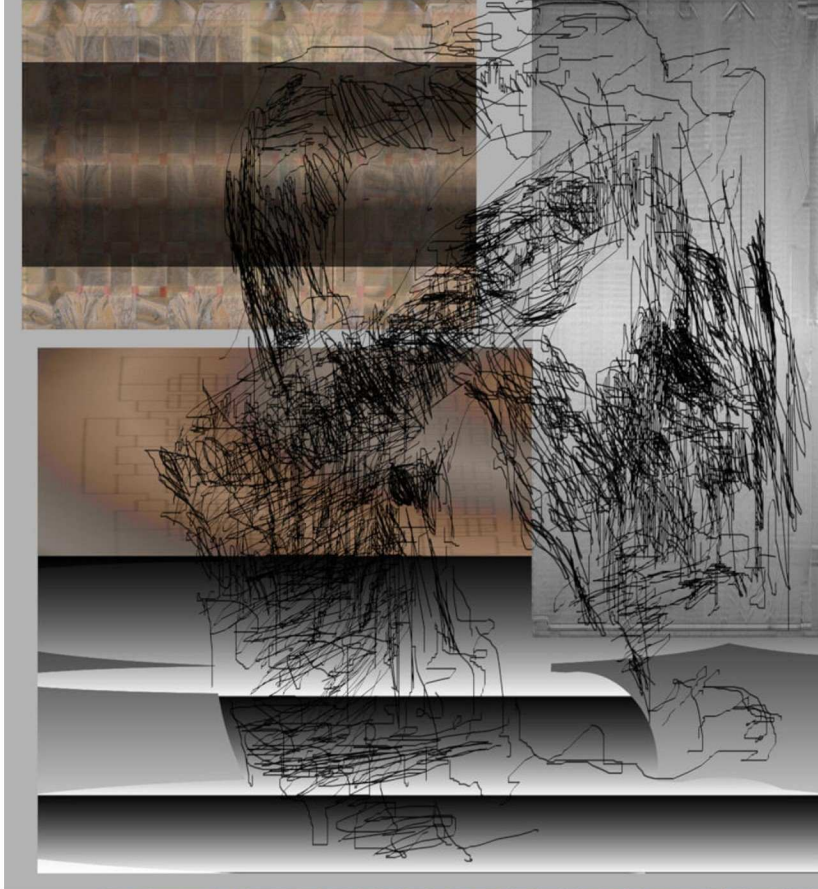
18 C. Dictionary

Knockouth's famous chair and definition are as a rebus to "arm chair general": that is the assumption from Tractatus that inferences are controlled to grammar of situation is actually outside the history of language which is essentially poetic and depends on plasticity of reference for integrations of the Gestalt, whole, PreSocratic "Appeiron" or implicate whole. therefore I have constructed virtual furniture "in place" i.e. in virtual space and provided various definitions not necessarily for furniture but merely place near it of other things as provided by an 18 c dictionary (Bayley's) which uses a highly poetic approach in its definitions.

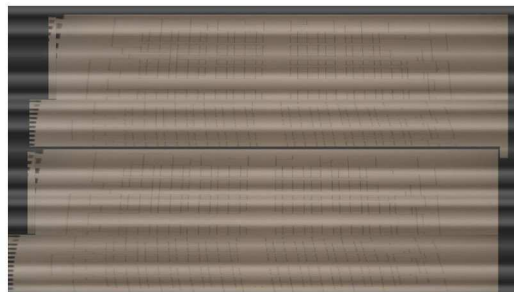
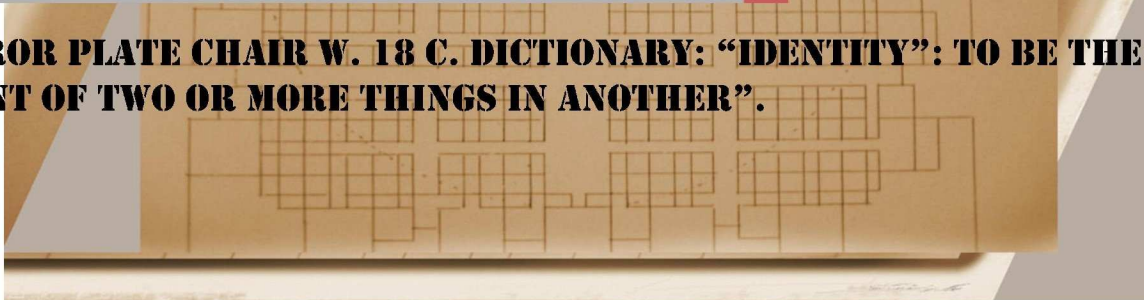


MIRROR PLATE CHAIR W 18 C DICTIONARY: “JETTY”: “OF OR LIKE JET, THE COLOR OF JET”





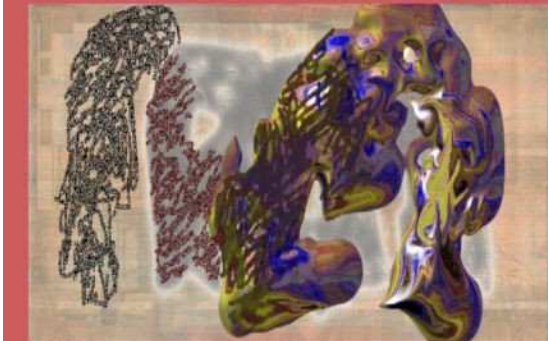
**MIRROR PLATE CHAIR W. 18 C. DICTIONARY: "IDENTITY": TO BE THE AGREE-
METNT OF TWO OR MORE THINGS IN ANOTHER".**



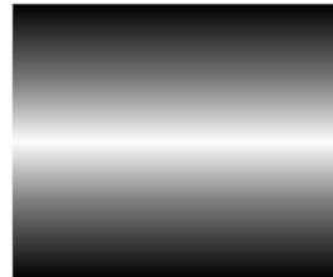


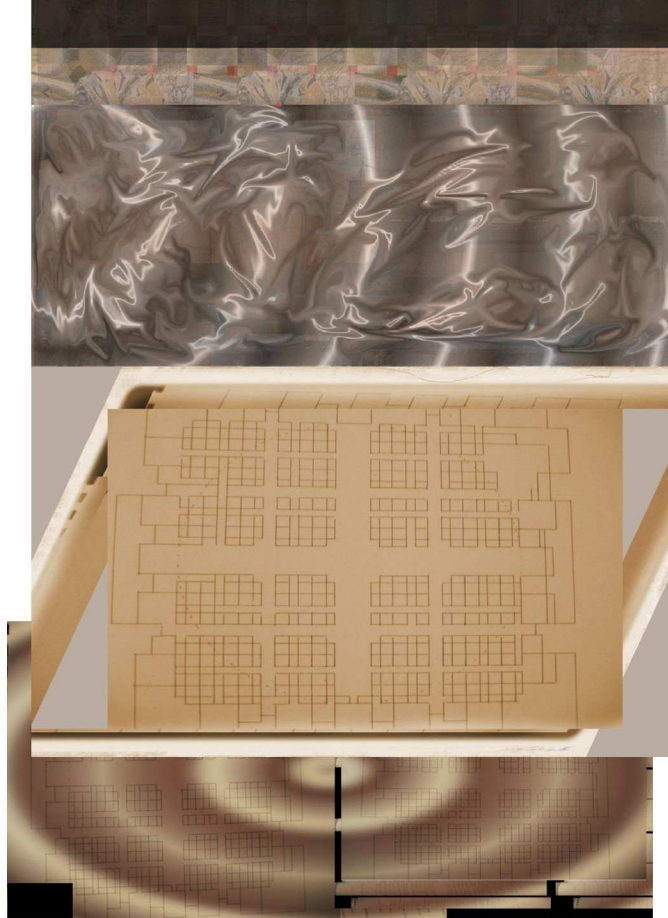
MIRROR CHAIR W. 18 C .DICTIONARY: "IMAGE": "....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK"





MIRROR CHAIR W. 18 C .DICTIONARY: "IMAGE": "....SUCH DISCOURSE AS SOME PERFORM BY A KIND OF ENTHUSIASM OF EXTRAORDINARY EMOTION OF THE SOUL THEY SEEM TO SEE THE THINGS WHEREOF THEY SPEAK"





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Black Box Notes

**SIMPLY PUT :THE RELATION BETWEEN ART AND LANGUAGE IS THAT OF
BREATHING...MARKING INTERVALS
BECOME INTERPELLATION/INTERPOLATION GATHERING
THE QUICKENING OF FORM BRANCHING ASSOCIATIONS
GERM SYLLABLE: AKKADIAN
URU ANNA (LIGHT OF HEAVEN)
BECOME
PROTO INDO EUROPEAN: ABHRO –QUICKENING OF FORM
BECOME SANSKRIT ANNA PURAHNA :NET
GREEK ANNETETAI: ABROGATE
“RH” IS THE BREATHING (SILENT H)
ASPIRE/ ASPIRANT
RHETORIC/RHYME
PROTO CELTIC RHANN (PLURAL RHANNEU)
= FATE/ALLOTMENT/PORTION/SHARE
THAT’S DRAWING
ANNEU:CHORD PIE/GREEK NEU-CHORD (NEURON)
OR GNOMON: SUNDIAL/CARPENTERS EDGE (BY WHICH THINGS KNOWN)
SANSKRIT : GANESH ELEPHANT GOD OF BEGINNINGS
TRIEME MATHEMEE RHMING RHANN TRIMARAN THE 3 LANGUAGES
DRAWING AS DRAWING UPON: LEXIS
RHABDOMANCY OF THE STYLUS**

ART ABOUT ART AND ART AND LANGUAGE ABOUT ART AND LANGUAGE

CUPOLA COPOLA

THE APPARENTLY PLACID DRAWINGS OF LICINIO ACTUALLY HAVE AN INNER DRAMA COMPOSED OF THE SPACE BETWEEN THE HANDS OF THE FIGURE AS COMPOSITIONALLY VERY DYNAMIC AND PROVOKED BY THE FIGURE ITSELF, A CONNECTIVE SPACE THEN AS COPULA, THE TRANSITIVE PRESENCE, CONTRASTS AND COMPARES WITH HIS COMPETITOR PORDENONE WHOSE COMPOSITIONS EMPHASIZED A COMPOSITIONAL CUPOLA, PARTLY ARCHITECTURE, PARTLY A META ARCHITECTURE SUCH AS IN IMMACULATE CONCEPTION OF CHURCH OF CORTEMAGGIORE WHICH GIVES A VERY CONVINCING PROTOTYPE OF BERNINI'S BALDUCINO.

**HERCULES SEIGERS SEEMED TO ASK OF THE ANGELO EPIPHANY AND
VINCI VIRGIN-ROCKS: WHAT IF CHARACTERS LEFT? -LANDSCAPE VIEW
AND LIKEWISE LUCINI SEEMS TO WONDER WHAT IF THEY STOOD UP?
[THE DRAPERIES NO LONGER FALL BUT SPREAD AND VIA HIS DIRECTION
TO THE EXPERIENCE OF ARRIVING TO HIS ART...**

**ART ABOUT ART
ART AND LANGUAGE ABOUT ART AND LANGUAGE
AT THE ROUNDABOUT**

CUPOLA COPOLA

THE APPARENTLY PLACID DRAWINGS OF LICINIO ACTUALLY HAVE AN INNER DRAMA COMPOSED OF THE SPACE BETWEEN THE HANDS OF THE FIGURE AS COMPOSITIONALLY VERY DYNAMIC AND PROVOKED BY THE FIGURE ITSELF, A CONNECTIVE SPACE THEN AS COPULA, THE TRANSITIVE PRESENCE, CONTRASTS AND COMPARES WITH HIS COMPETITOR PORDENONE WHOSE COMPOSITIONS EMPHASIZED A COMPOSITIONAL CUPOLA, PARTLY ARCHITECTURE , PARTLY A META ARCHITECTURE SUCH AS IN IMMACULATE CONCEPTION OF CHURCH OF CORTEMAGGIORE WHICH GIVES A VERY CONVINCING PROTOTYPE OF BERNINI'S BALDUCINO.

ART ABOUT ART AND ART AND LANGUAGE ABOUT ART AND LANGUAGE

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IN WHICH LUCINI PROPOSES ARTIFICIAL NAIVITE:

THE RESTRAINT OF LUCINI IS COMPARABLE TO THE NATURAL THEATRE OF GUERCINO WHO SELF TAUGHT WAS INTERESTED IN THE EMERGENT THEATRE MODE OF NATURALNESS AS HIS NEW PARADIGM FOR PRESENTATION, THIS EMERGENCE FROM BALOGNA, HIS CITY WAS ALSO CITY AND ATTITUDE OF THE LATER MORANDI .

FOR ME THIS RESONATES IN THE STRUCTURES OF MY VIRTUAL WORLD DRAWING MODE: I INHABIT A WORLD OF VARYING DEGREES OF ARTIFICIAL INTELLIGENCE, FOR EXAMPLE THE COMPUTER SO TO SPEAK COPIES ME, LEARNS FROM ME AND PRESENTS DIFFERENCES IN THAT OCCURANCE I CAN BUILD ON: THE QUESTION PER NATURALNESS MAY THEN BE, ACCORDING TO THE EXISTENCE OF WHAT WE CALL ARTIFICIAL INTELLIGENCE THERE MUST THEN BE ARTIFICIAL NAIVITE?

TIENTAI

(EARTH SKY/: GARDEN STONE)

TOPOGRAPHICAL/ TYPOGRAPHICAL

ROOM W. RED LINE AROUND/FAUX DOOR-WINDOW

(SAN MARCO)

RED PAVILLION SKEW

DRAGON AND WATER

MIRROR WARD

(FENG THE HOUSEHOLD DIRECTOR STORY OF STONE: FENG

SHUI DRAGON WATER MIRROR THE STRIPS OF MIRROR

CUT FROM IMPORTS AS DÉCOR, EARLY COMPUTER.

**ART ABOUT ART SQUARED: SUNTUNNEL SENTINAL AND
TUBE HOUSE WRINKLE**

**GERM SYLLABLE: URU-ANNA (AKKADIAN): LIGHT OF
HEAVEN**

FLUXUENT ART ETYMOLOGY

**ANNHARANA: SANSKRIT—NET (ANNHARANA VIDI: NET
ART)**

OUSIS GREEK— BEINR— OUIROS: WARD

**OURAGHIA: HYPER FLUX: CO-OURAGGHIA: COURAGE
RHAGHA**

UTUBEUTURN

SCROLL SPACE

**ART ABOUT ART
SQUARED
TO ART ABOUT ART AND LANGUAGE
ABOUT” “”////
& ARTIFICIAL NAIVITE
FROM TUBE HOUSE TO SUN TUNNEL
UTUBEUTURN**

SCULPTURE ON FAST TRACK W HARD BITTEN CHIMERA REFERS TO THE “PARAGONE” OF THE RENAISSANCE IE DISPUTE OVER PRIMACY OF SCULPTURE OR PAINTING: PARAGONE MEANS WHETSTONE IE AS IN USED TO TEST GOLD (AS OPPOSED TO MERE SEMBLANCE OR CHIMERA...) “HARD BITTEN” REFERS TO THE ALTERNATIVE: BITING THE COIN OR IF YOU WILL “THE BITE OF THE PRINT”. IN THE PIE AG MEANS TO DRAW OUT, WHILE ANKH MEANING ANGLE OR CONSTRICTION IS IN THE GREEK GONIA PER ANGLE AND ALSO IN FORM OF AGONE MEANS ASSEMBLY, CONTEST, MEETING WHEREAS(“KOINOS” MEANING CONSULTATION) AND SO “AGORA”. SCULPTURE AS A FLUX ETYMOLOGY OF DRAWING WITHIN THE REFERENT TO MOVEMENT SKEWED BETWEEN MATTER AND ITS SYNCOPATED ARRIVALS TO IRREGULAR PATTERN OF MAKING EVEN TO SYMMETRY AS THE SKIRTING AND SKEW OF SKAR TO DRAWING WHICH LIKE BERNINI’S BUTTER OR BRAQUES TALLOW SITE TO DEVOUR THE WORLD IN THE BITE OF THE PRINT.

DRAWING ON SCRATCH OF FLUX ETYMOLOGY BLACK BOX

POST PALEO NEO LITHIC DIET (PALE- PLACE, LIMIT PROTO INDO EUROPEAN-PIE) = AGRICULTURE: AG- DRAW, KER, BEND , SKAI, CLOUD, SKER: SYNCOPATED RHYTHM OF DEVELOPMENTAL FORM :TABLE INCLUDES JELLO (GEL: GLASS AND GLASS AS TRANSPORTED IN PASTE: PASTA... LIMM TO DRAW BY PASTING –LIMES, SANSKRIT VAHIN- DRAW, = VINEGAR AND WINE, DRAW OUT... ABHOS-QUICKENING OF FORM, YEAST, BREAD , BREW, ALSO BRATS AS PASTE FORM.GELOSOPY: SCIENCE OF LAUGHTER, AGRICULTURE: AG- DRAW, RI STRAIGHT, KER BEND: STRAIGHT AND BENT, RHI- TORT : RHETORIC OR CANANONICLA SYNCOPATION OF DEVELOPMENTAL FORM. AGNOSTIC: AG DRAWI, GNOSIS GREEK, UNDERSTAND, KNOW, ON THE ONE HAND A- Gnostic, ASIDE FROM UNDERSTANDING, OR, AG, DRAW AND GOSTIC, DRAW ON KNOWLEDGE AS IN ARTIFICIAL INTELLIGENCE AND ARTIFICIAL NAIVETE IN OUR TERMS RH FACTOR: 1500 RH WORDS AT BEGINNING, TWO AT END LATTER = MYRRHE AND CATAHRRE (IE CATHARSIS, OR TOGETHER INFLUESCENCT AND EXOGENOUS, RH PREFIX AS SUCH AS RHYME, RHETORIC, RHIZOME, ON THE OTHER HAND AG –DRAW MAY SUBSTITUTE INTO RH AND THE SILENT H SPEAKS AS FOUND TO DRAWING IN WORDS LIKE NAUGHT, AUGHT, FOUGHT, TOUGH, ROUGH, LAUGH, (THE FAMOUS DRAWING “ATTACK”) GERM MANTRA OF 3 LANGUAGES BUILT ON EACH OTHER, PIE, SANSKRIT, GREEK: = AKKADIAN : “URU ANNA” – LIGHT OF HEAVEN- TABLEAU PRAYER: SANSKRIT ANAYANHA – TO NOT DRAW IN - WITHOUT H , TO DRAW IN NET IE THE FIRST CASE NOT DRAWN IN MEANS “NET”, THE DRAWING ITSELF THEN A DRAUGHT. IN GREEK BECOME ANWRA OR (ANSWER PER ASW- CHORDS OF FATE) ABROGATE, SIMPLIFY, WITHIN A SYSTEM. AURA LIKEWISE: CURRENCY. BOW AND LYRE BOLERO: PA TO TOUCH, HEALING TOUCH IE APOLLO PEI/OLO OR CONFLUENCE... SYMPATHY, EMPATHY

SKER SCAN SKEW OF ART FLUX MORPHOLOGY AS DRAWING THROUGH THE COMPARATIVE ANATOMIES OF ART SUBJECT TO LANGUAGE AS SUBJECT IN THE MAKING THE CULTURAL LEARNING CURVE- KER KER SCULPTURE CULTURE SQUARED.

RHABDOS: DIVINING ROD SPLIT, AND STYLUS , SINGULAR , SHOW THE IMPLEMENTATION OF SKER PER KER OR BENT AND SKAI OR CLOUD AS SHOWING THE ROTATION FROM CENTER TO EDGE AS THE FORMATIVE DISTRIBUTION OF SIGHT AS SEEING VIA THE IDEA OF DRAWING UPON AND THE CULTURAL LEARNING CURVE (SKER IS THE CULTURAL LEARNING CURVE) .TRIMARAN 1- PROTI INDOEUROPEAN, SANSKRIT, GREEK, COMPLETELY OPPOSITE JAPANESE WHICH IN THREE LANGUAGE SECTIONS OF ITS STRUCTURE INDICATES, HAN OR MONGOLIAN ORIGINS, POLYNESIAN AND CHINESE, THUS A POLYGLOT PIDGIN OR EPISODIC CREOLE OF HANSEATIC LEAGUE LIKE LEGACY OF CUMULATIVE CULTURIZATION. I WOULD SAY THE FIRST TRIMARAN DONATES TO THE SECOND VIA PASI OR PERSIAN INFORMING THE MONGOLIAN HYPER TRAVELS.

**DRAWING IS NOT A CASE OF MEETING LANGUAGE BUT RATHER IS THAT SENSE (DASSEIN?) OF A
VERBAL CUPOLA, VEER, IN TRANSITIVE VISION WHICH IS THE STRUCTURE OF LANGUAGE TO
BEGIN WITH//: AGGLAMATE (AGNES SHEEP-AGHTIS SPEECH ACT –AGGLAMATE: BROOD).
“SKER” MY ALETHEIA INDICATES SKETCH SCRIBBLE KER OF CURVE AND CLOUD AS SKAI IN
THEIR AGGLAMATE SKIRMISH SKIRTING HOW CENTER TO EDGE SHEER AND TORSION ARRIVE
TO MOTION SHOWING FORM IN THE SYNCOPATED ADDRESS GRAVITY OCCASIONS. IN THE SAN-
SKRIT SERIES OF DRAWING WORDS: PARHEKAHANA – DRAWING LINES AROUND –PERIL,
SAMARKANA= NEAR OR AROUND (SUMMARIZE) GRAHANA: DRAWING NEAR OR TOGETHER
(WITH THE GRAIN), LIPI- DRAW TO LIP OF VESSEL(PHILIPINO LIPI , AVELEKHA: FINE ART
(AVOLOKATESHVALA- CREDENCE OF INNER CALLING) UNNITA, ART OF DRAWING OUT (UNITE)
SAVAYASIN- DRAWING WITH LEFT HAND- SAVANT- INTEGRATED, AHANA- DRAWING
BREATH, PARAMARIA: DRAWING THAT BENDS, BENT OF IMPULSE, KARSANA DRAWING TO AND
FRO (CURSIVE- FLOURISH- FLORAISON) PARAMHANA DRAWING FROM EXPERIENCE, PARAME-
TERS, ANUMARA, ART OF INFERENCE (ENUMERATE CLAUSES) RECKICITRA –RECKON, LEKHA
DRAWING- ALLOTMENT- LUCK-FATE CHANCE-FORTUNE: BEING.**

**CHANCERY RHABDOMANCY: IF OLD LOOKS NEW
CAN BE NO DOUBT, IF NEW LOOKS OLD IT IS NO
DOUBT....->IF THIS IS A FRAME OF WORDS WITHIN
THE PICTURE IT INTERESTS ME TO PROVIDE OUT-
SIDE THE PICTURES VERBAL FRAME A QUESTION
TO THE ANSWER SUCH AS WHAT IS AMALGAMATED
TO A DRAWING ONTOLOGY?
FROM THE PROTO INDO EUROPEAN DEIGH OR
BUILD (DOUGH) THEN OF THE SLUICE OF THE
SLEIGHT OF HAND THAT DEIGNS DEITY THERE IS
ADIEU.**

**INTERSUBJECTIVE “APPEIRON” AS GREEK TERM FOR
GSTALT BUIDS PAST PROTO INDO EUROPEAN ALLAYE BE-
COME ALETHEIA OR ABODE TO PRESENCE VIA THE
HEARTH OR ESCHARRE IN THE GREEK LIKEWISE BUILT
ON SKAR OR SYNCOPATION OF IMMERSION BETWEEN FIG-
URE AND GROUND. ESCHARRE AS ALSO SCAR GIVES THE
IDEA OF WEAL TO ART THAT THE FIGURE GROUND ARE A
HEALING, AND PA OR TOUCH OF PIE BECOME PEI OR
HEALING TOUCH IN GREEK INFORM APPEIRON AS SKER
INFORMS ASKER, TO ASK, DIALECTIC VIA ASTARTE OR
THE GODDESS OF BEGINNINGS.**

DEFINING SKER (TO THE ASKER) LIKE ASKING WHAT IS PHILOSOPHY...:
ATION OF A SKEIN OF THREAD TO THE GREEK GENOSKEIN OR KNOWLEDGE OF STEERING I
ED IN THE HERACLITUS FRAGMENT RELATING THE PATH OF THE CARDING WHEEL BOTH
D AND STRAIGHT, THAT IS TO SAY NAVIGATING BY WAVE PATTERNS IS FROM THE CUT OF
, AND THE PUN OF BOW AND LYRE TO BOW ARE LINKED TO THAT OF “BIOS”, OR THE
OF NATURE IN ITS CURVATURES AND RETURNS. THE GREEK TERM EPIKARSIOS, TO CUT
THE GRAIN AS IN THE BIAS OF CLOTH OR WAVE PATTERNS. (IN LATIN THE VARIATION WA
EPIKARSIAS TO “ PHRASED “BIGASSIUS’ (I AM NOT MAKING THIS UP OK...) HAS THAT
OUND ETYMOLOGY BUT BIAS SHOW ALSO IN AN ODD FRAGMENT OF HERACLITUS THAT SIM
S A LINEAGE AND TOWN, IN PRIEM LIVED BIAS SON OF TEUTAMES WHO WAS OF MORE AC-
HAN THE REST (PRIEME IN ILLAD A GENERATIVE CHIEFTAIN) A SCORE, AND A PLACE ARE
EFFECT AND SKER OF THE PIE “CUT”, CURVE, CARVE, SCAR, SCORE SHORE,CARNAL, INCAR
KIRMISH, SKEW, CREW,SKREKW,SKIRT, SCOUR HAVE AN 18 CENTURY EMENDATION ON
S MEANING TO HORSE THE COUNTRY OR REINFORCE AND SO FULL CIRCLE KER-KER AS C
OME A CIRCINGLE AS CIRCUIT RIDER SYNECDOCHE. EPIKARSIIUS THUS SHOWS IN CATHAR
SENSE OF RELEASE AND IDENTIFICATION MADE OF GREEK PLAYS. THERE FORE WHILE
RELATES CUTTING I MYSELF RELATE IT CAREFULLY TO THE IMMERSION OF FIGURE AND
WHICH IN THEIR STACCATO RESONANCE CARR YTHE INFORMATION INTERCHANGE OF
CURS AS MOTION DESCRIBES FORM WITHIN THE MOTION OF FORM -AND FORM OF MOTION
ALL ITS CONJOINED EFFECT OVER DIVERSE SOURCES AND SKEWS AS SUCH EFFECT, AND
ENDING THEN THROUGH THESE EVENTS . THUS REALLY IT IS THIS READING OR GENOSKEI
WORKS GRAPHOS TO DRAWING AND WRITING AND THE WORD MEANING EXACTLY THAT:”I
DRAW”...

WHY THE KEYS ARE IN THE REALM OF PARMENIDES

ABROGATION OR FLUX WITHIN A SYSTEMS RECOGNITION OF A METONYMY WITHIN THE RICOCHET OF MATERIALS TO PROCESS PROVIDES OF THE ROOT SKAR AS THAT ROUGH SHAPING OF THE INSCISIVE MODE AS SCRIPTASE TO SCRIPT INDICATES THE SCRIBES OWN ALTERING WHERE MEDIUM AND MESSAGE ARE NOT A SMOOTH ARRIVAL BUT A GATHERED HABITUATION WHICH HAS ALTERED ITS OWN GOALS BETWEEN EVOLVING PARAMETERS. IN THIS WAY DRAWING IS THE PHILOSOPHIC ASPECT AS A N ARTISTS STATEMENT WHICH IS THOSE ABROGATIONS WITHIN FLUX. HERACLITUS GIVES THE MATERIAL TO MIND QUOTIENT OF THAT PRE SOCRATIC APPEIRON OR GESTALT BEYOND MERE APPEARANCE BY WHICH LANGUAGE THEN EXISTS OF ITS OWN ARTS AND SO A PHYSICS TO PSYCHE METABOLISM OF RHETORIC IN THE SENSE OF CANONICAL FLUX. HOWEVER WITH THE ADVENT OF VIRTUALITY THE MYSTERIOUS PARMENIDES SUDDENLY NO LONGER SEEMS SO MUCH THE LEFT BEHIND COROLLARY OF RHAPSODY OF LOGIC SEEN AS LAGGING TECHNOLOGY AND WORLD OF PRAXIS AS THAT OF DEIXIS. FOR PARMENIDES WHAT ARRIVES TO MIND EXISTS AND VIRTUALITY RECONISES A META MATERIALITY OPERATING THEREIN WHICH ARE THE SKEW OF THE RULES OF ART (WHEREIN VIA PASSAGE THINGS EXIST SIMULTANEOUSLY TO PERCEPTION) AND SO THE ROOT OF SEEING IN THE PROTO EUROPEAN “WIER” TRANSCRIBED TO WEIRD SHOWS THE NEITCHEAN “UNCANNY “ (UNCAY”)?)OF THE GAU- GANESH GNOMON CONNECTIVES. IN THE PIE HISTORY AG AS TO DRAW SHOWS IN AGNES OR SHEEP, THE SYNECDOCHE OF CULTURE BECOME AGHTIS OR SPEECH ACT AT THE ADVENT OF AGRICULTURE AND SMITHING AS THE HEARTH FIRE BECOMES GATHERED INTO ALLOISIS KEYING AGHTIS TO RAGHA OR MOOD OF THE GAUGING. IN ARCHITECTURAL FIRMS THERE IS A LEARNING PROCESS IN A AN ANTIQUE GUILD MODE WHEREIN POTENTIAL CONFUSION OF SPEECH IS TAKEN INTO A TEMPORARY SIGN LANGUAGE SYSTEM BETWEEN GROUPS OF “ASSOCIATES”. IN VIRTUAL DRAWING THE KEYING BETWEEN SIGHT AND SOUND FROM THE COROLLARY DIGITAL MUSIC (WHICH HAS ABSORBED THE WORD “ARTIST” WITH PARTICULAR VEHEMENCE) I NOTICE WITH SOME AMUSEMENT, GIVEN AS I AM TO RELATING INTUITIVELY TO MUSIC (JIMI HENDRIX USED MAPS OF HIS OWN MAKING AS HIS MUSIC READING) THAT WHILE I INDICATE A TRAJECTORY BETWEEN RHABDOS OR FORKED ELEMENT LIKE SCEPTER OR SHEPHERDS CROOK WHICH IS A DIVINING AGENT (TOWARDS, WATER, MATERIALS, TERRITORY, , EVEN AS THE OPPOSITE ENDS OF A RUDDER) AND THE SINGULAR STYLUS OR SCRATCH ELEMENT OF GRAVURE I KEEP MY HANDS ON THE KEY BOARD TO DRAW (LIKE FINGER PAINTING). SO THAT’S HOW I BECAME A KEYBOARD ARTIST..... BUT THE KEY PAD IS ACTUALLY ASIDE THE KEYS, WHICH MEANS THE KEYS ARE IN THE REALM OF PARMENIDES...

**CTION DRN ARTICLE EDWIN VANGORDER
LECTED FOR PERMANENT COLLECTION
WINDOW
BOOK
IGHT SPACE
E
IARY**

**DM CYTHERA TO SKER : PROTO PEACOCK ROOM, GLASGOW SCHOOL OF ART, TUBE HOUSE, SUN TUNNEL SKEW SCUD SKID SKINS SKEINS PILG
EIDRICH SIGLA WITHIN ALLEGORY SCAPE TOPESTHESIA
F PARALLELS AS THE ALLEGORY WITHIN SIGLA OF SKER AND APPEIRON
ING: CYTHERA IS A CHIMERA
O CIRCES INGLE (POUND- PUTTING A LITTLE ENGLISH ON THE SPIN) : TOWARDS SKAHR: INCISIVE CONFIGURATION SKEWED TO MATERIAL METO
F THE MAKING)
ON PER SKER AND APPEIRON
WINDOW
D DRAWINGS OF DOUBLE TTLES**

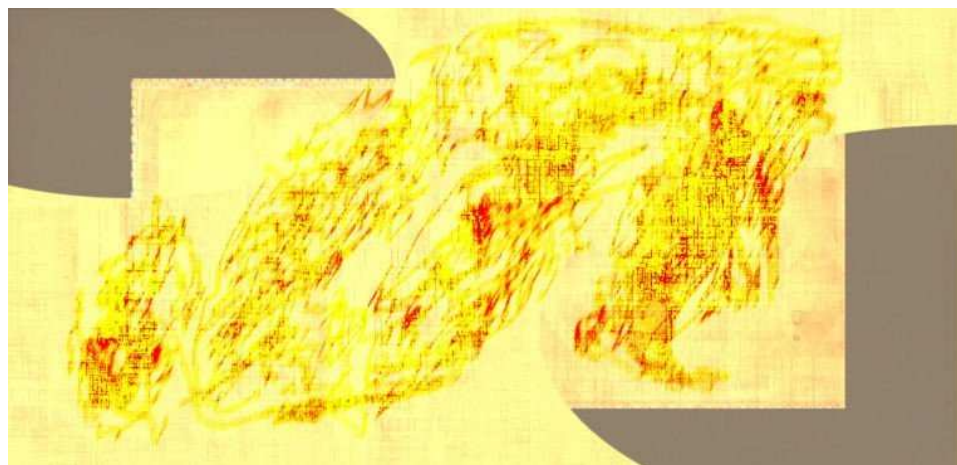
**KID TO SHORE RETURN TO SKER THE KETCH
DN FOR SKER**

**E EMBARKATION, (TO CYTHERA) REFERS TO PLANET AS WELL AS DEITY VENUS AND GREEK ISLAND BIRTH PLACE OWNED BY VENETIANS: THE V
RAWS ON CLAUDE BUT PLACES A SIGLA OF THE PAINTING WITHIN ITS OWN ALLEGORY AND THIS THEME (OF SIGLA WITHIN ALLEGORY IE FREI
OWED BY WHISTLERS PEACOCK ROOM, THE GLASGOW SCHOOL OF ART BY RENI M., GREY’S TUBE HOUSE AND HOLT’S SUN TUNNELS. I BORROW
SENSE OF SKEW (DEVOLVED OF SKER OR CONFIGURE TO SENSE OF TOUCH) THE ORIGINAL PAINTINGS PUN WAS ON RELATING THE VENETIANS
XCURSIONS NEAR AND FAR THE WATERWAY DRAWING ON THE CONCOURSE OF ARRIVALS. IN THE VIRTUAL REALM THIS SENSE OF THE WEBBIN
AT ACTIVITY OF MARKING BY PASSING OVER A POINT FROM OUTSIDE ITSELF WHILE CONSIDERING THE PRESSING AROUND IS THE RETURN ON
“JUST MARKING” AS TANDEM TO ALL THE “FETTE GALLANTE” NOW FETTE VIRUAL THAT MARKS THE PARALLELS TO SKEWS.**

**SITE ALLEGORY IS A SCULPTURAL SPACE FROM A SCULPTOR NOTEBOOK ENLIVENED BY VIRUAL SPACE TO ITE EXTENSIONS IN A FLIGHT SPACE I
NS LAST FLIGHT. THE TEXT IS A SIGLA, THE FLIGHTS BLACK BOX AS NOW IN MY WORK THE TEXT INPUT REINCARNATOIN IN WHICH AS IT WER
CYTHERA, A CHIMERA, WHICH LIKE ALL THE BUDDHA SEES AND DOES NOT MIRRORS THE ENANTOMORPHIC MIRRORS AND TRANSPLANTING M
S WORK AS A SIGNAL FOR OTHER SKEWS AS THIS.**

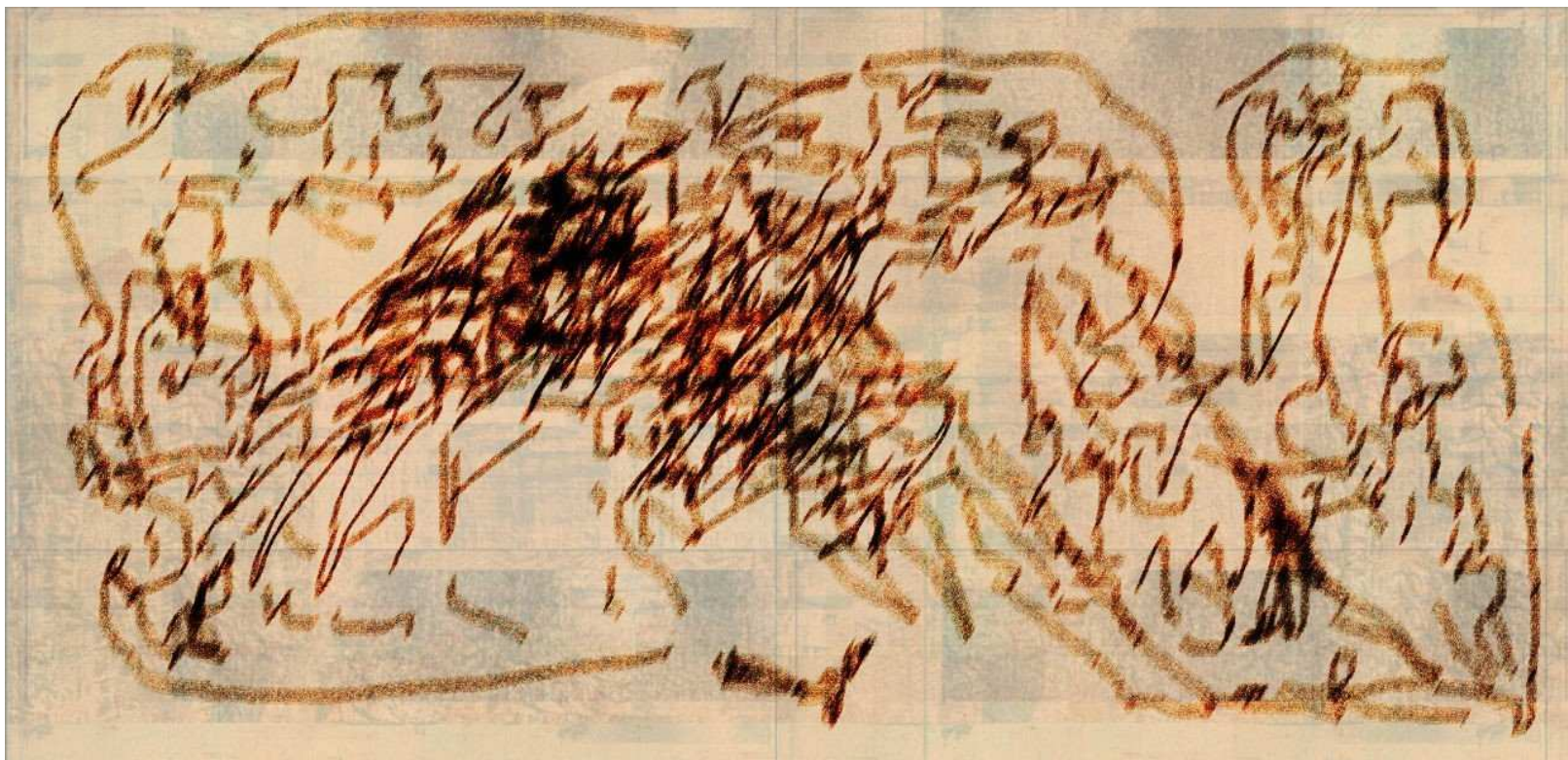
**VOLVES TO ESCHARRA, HEARTH TO SCAR: SO DOES SKEIN TO SKIN AND OF THE TWO PA-PEI TOUCH, HEALING TOUCH, WEAL: MARK ART ABOUT
AND AND LANGUAGE ABOUT ART AND LANGUAGE RETURN TO THIS ORIGIN OF THE NET TO TOUCH UPON :PRE-SOCRATIC APPEIRON- GLIMMERS
SSEIN.
THROUGH ART ABOUT ART AS LANGUAGE OF THE FLIGHT SPACE BLACK BOX**

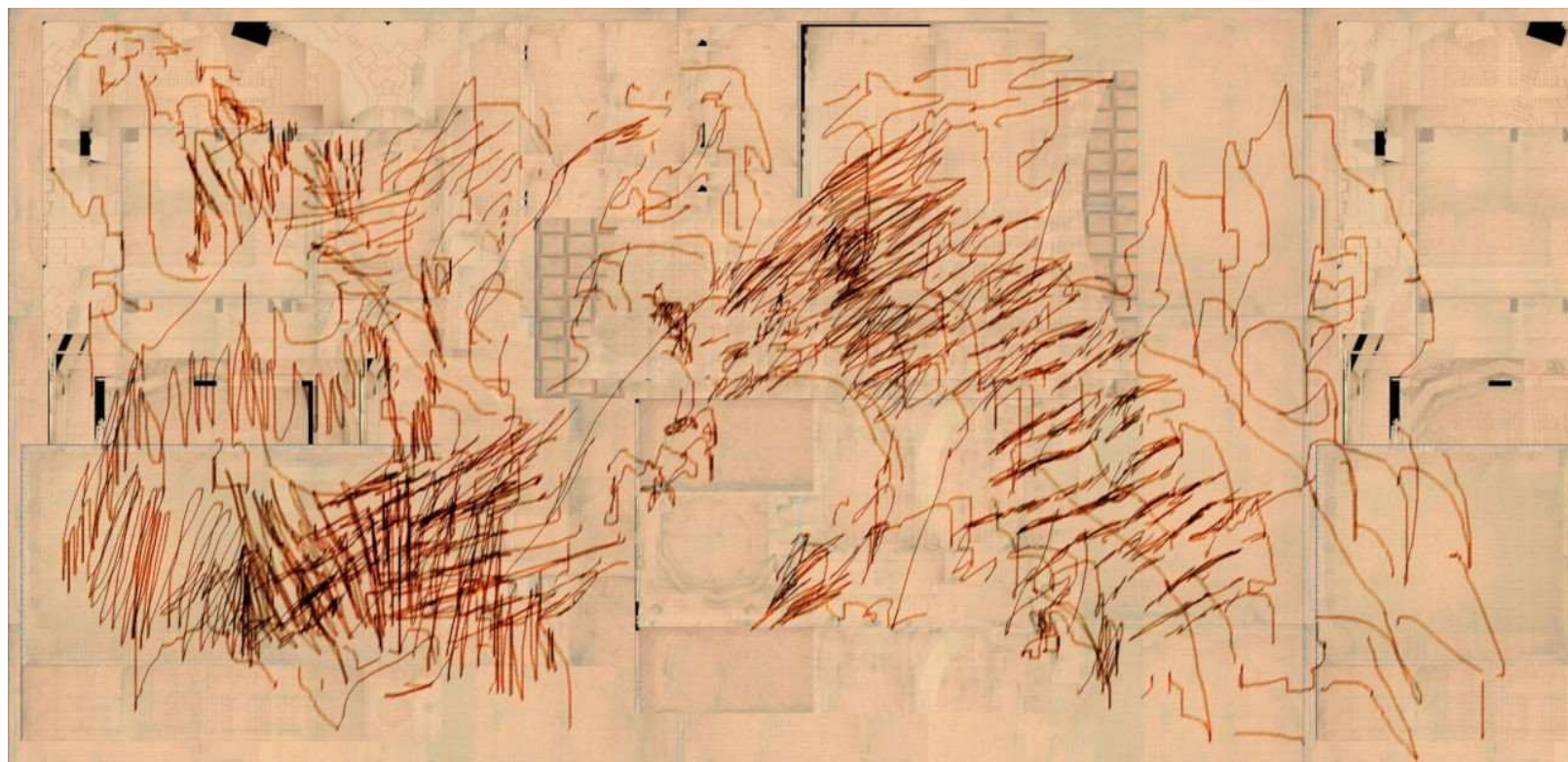
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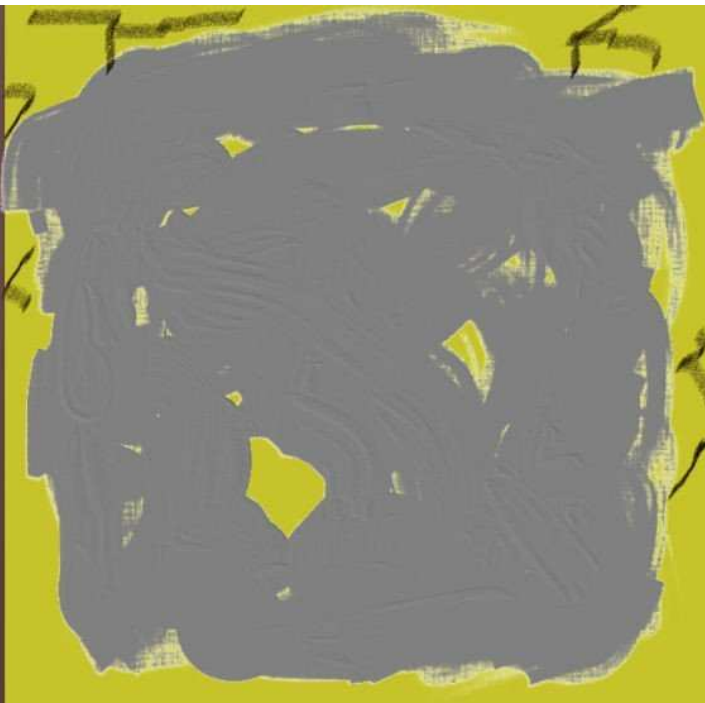








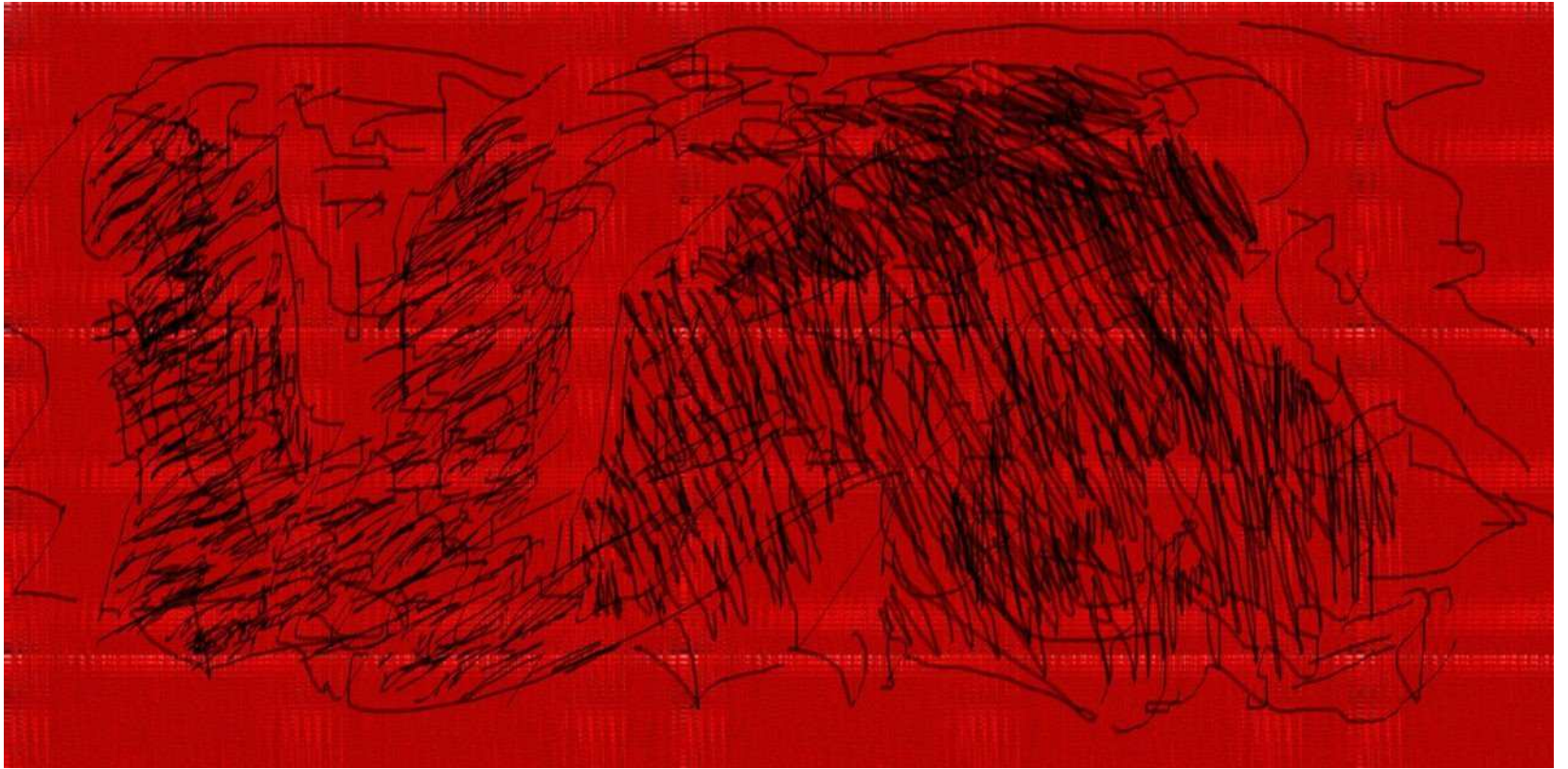


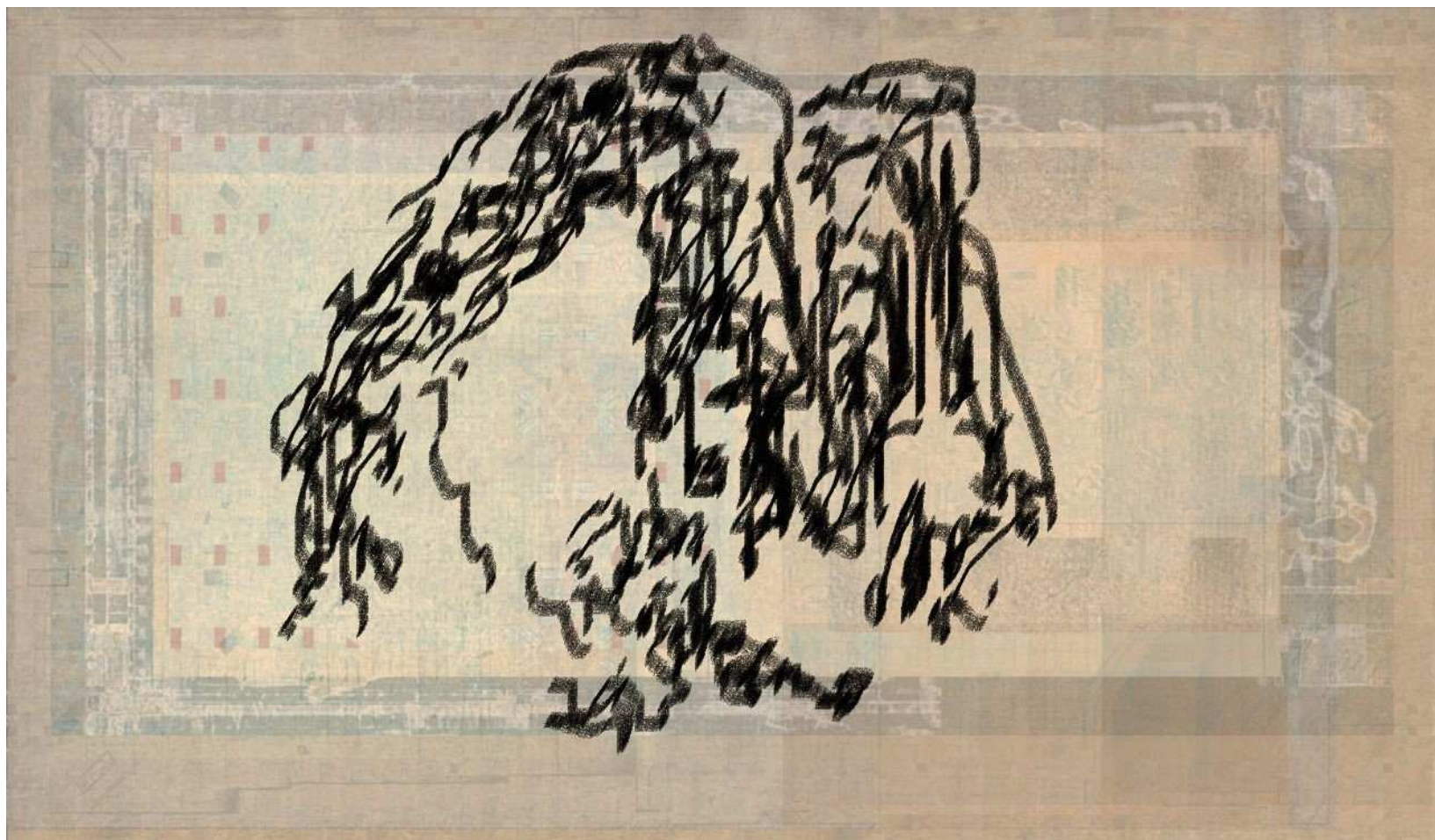


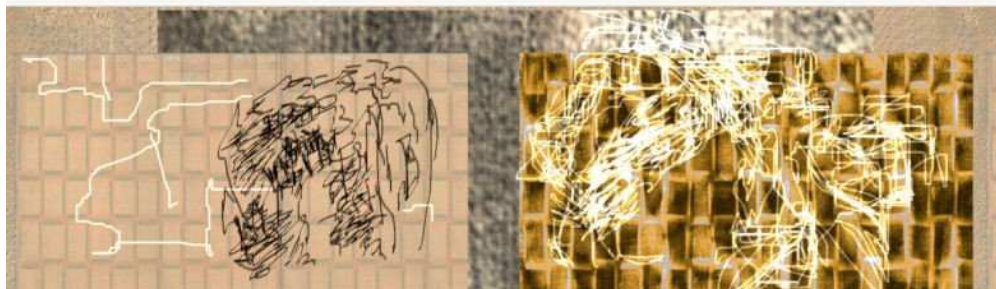








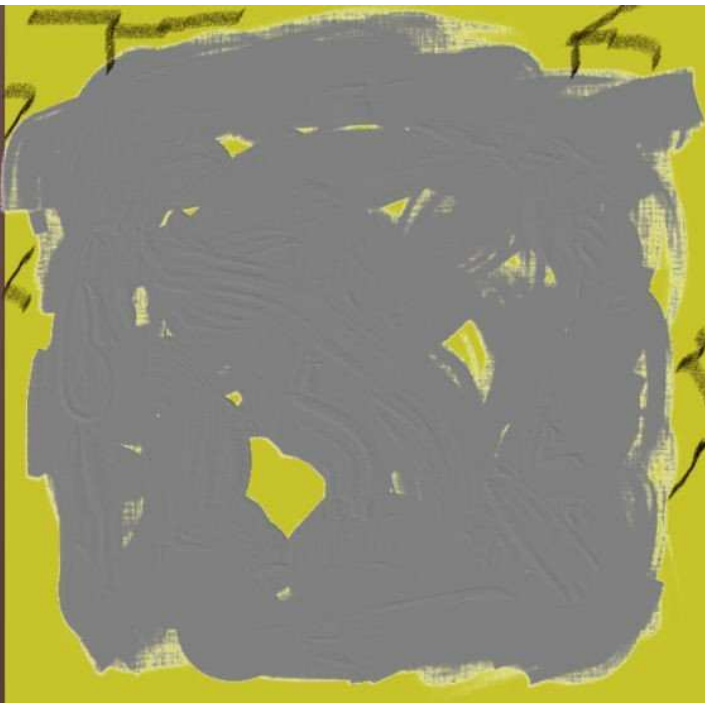


















The mark of drawing in relating art to art becomes generally philosophical and specifically motivated to polymathic language structures in the virtual realm as here evidenced. A sculptural sketchbook enlivened by virtual space here broadens into a kind of extended flight space, and relating to Robert Smithson's last flight a subsumed cultural black box of my writing relates the sense of reincarnation to sensorial realization through meta materials in the making... what is seen and not seen in the rhythms of transpose.